Hitkiah Burgess
1810

THE

# *CONNOISSEUR:*

AN

# ESSAY

On the whole

## ART of CRITICISM

as it relates to

# PAINTING.

Shewing how to judge

I. Of the Goodneſs of a Picture;
II. Of the Hand of the Maſter; and
III. Whether 'tis an Original, or a Copy.

By Mr. RICHARDSON.

—— *je me ſuis rejoüi de ce que vous êtes le premier des* François *qui avez ouvert les yeux à ceux qui ne voyent que par ceux d'autruy, ſe laiſſant abuſer à une fauſſe Opinion Commune. Or vous venez d' échauffer, & d' amolir une matiere rigide, & difficile à manier: de ſorte que de ſormais il ſe pourra trouvez quelqu' un qui, en vous imitant nous pourra donnez quelque choſe au benefice de la Peinture.*

Lettre de M. *Pouſſin* à M. de Cambray. *Filibien.*

*LONDON:*
Printed for W. CHURCHILL at the *Black Swan* in *Pater-Noſter-Row.* 1719.

TWO

# DISCOURSES.

## I.

## An ESSAY

On the whole

ART of CRITICISM

as it relates to

# PAINTING.

Shewing how to judge

I. Of the Goodneſs of a Picture;
II. Of the Hand of the Maſter; and
III. Whether 'tis an Original, or a Copy.

## II.

An ARGUMENT in behalf of the SCIENCE of a

*CONNOISSEUR*;

Wherein is ſhewn the

DIGNITY, CERTAINTY, PLEASURE, and ADVANTAGE of it.

Both by Mr. RICHARDSON.

*LONDON*:
Printed for W. CHURCHILL at the *Black Swan* in *Pater-Noſter-Row*. 1719.

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# *To the READER.*

PArtly for his Own Reputation, and partly upon account of the Deference he has for the Publick; and Especially for the greater part of those who he knew were like to do him the Honour to be his Readers, the Author has spar'd no Pains in the Composing of what he has presum'd to send abroad into the World. So that whatever is Amiss in That respect ought to be imputed to some Other Cause than Negligence. But in the Correcting of the Press he freely confesses he has not been Equally Careful. After a Man has sufficiently wearied himself in Considering, Methodizing, Writing, Revising, Altering, and again Revising, to have a New Trouble (a mere Drudgery) to Observe, and Correct, not only what is more Material, but even the Punctuation, Orthography, Capitals, *Italicks*, and every little Grammatical Nicety is Insupportable; but yet This is the Author's proper Business. His Humble Request therefore to the Reader is

1, That before he enters on the Book he would be pleas'd to correct with his Pen (or cause it to be done) those *Errata* in the following List, and which 'tis Hop'd are the most considerable.

2. That he would impute such Others as he may happen to find to some such Cause as that above mention'd, and Correct Them also. And

Lastly that he would have the Goodness to Excuse this Trouble.

## Errata in the Firſt Treatiſe.

| page | Line | It is | It ſhould be |
|---|---|---|---|
| 1 | 4 | *actions.* | *action* |
| 8 | 16 | Ortandi | Orlandi |
| | 18 | *given in* | *given us* |
| 31 | 20 | *'tis no* | *'tis of no* |
| 32 | 13 | *were* | *was* |
| 52 | 11 | *Diſpoſitions* | *Deſcriptions* |
| 53 | 4 | *Conſideration* | *Conſiderations* |
| 54 | 22 | *carefully conſider* | *carefully to conſider* |
| 56 | 14 | *ready ready* | *ready* |
| 64 | 13 | *Knees* | *Knee* |
| 97 | *ult.* | *The* | *Thy* |
| 129 | 19 | *to well* | *ſo well* |
| 139 | 1 | *proof his* | *proof of his* |
| 152 | 11 | *We a ſay* | *We ſay* |
| 181 | 20 | hominum | hominem |
| 182 | 7 | *Arguments* | *Argument* |
| 184 | 1 | *together* | *together with* |
| 209 | 14 | *Circumſtances* | *Circumſtance* |
| 212 | 9 | at Deteriora | Deteriora |

*The Pages are wrong; after* 153 *comes* 174.

## Errata in the Second Treatiſe.

| | | | |
|---|---|---|---|
| 11 | 16 | *whether by* | *Pleaſing, whether by* |
| 15 | 16 | *ſet* | *ſee* |
| 42 | 25 | *our Being* | *of our Being.* |
| 57 | 13 | *Painting* | *Painters* |
| 88 | 3 | *Slight* | *a Slight* |
| 174 | *after the 7th line inſert* Cato. | | |
| 181 | 11 | *Enjoyments* | *Enjoyment* |
| 183 | 23 | *Fragance* | *Fragrance* |
| 184 | *ult.* | *do Raiſe* | *to Raiſe* |
| 186 | 5 | *a Quails* | *Quails* |
| | 6 | *Day, not* | *a Day, nor* |
| 187 | 5 | *like* | *is like* |
| 188 | 6 | *Patient* | *Man* |
| 195 | 4 | *fit* | *ſit* |
| 220 | 14 | *was* | *were* |

AN

# ESSAY

On the ART of

# *CRITICISM*, &c.

HOW little do we know what we ſhall do next! We are puſh'd on to Actions by our Wills, excited by the determination of our Underſtandings upon a view of the preſent Sett of Ideas; but Theſe changing perpetually, from the Impreſſion made upon our Senſes

by external Objects; from the Nature of our Bodies consisting of Fluids and Solids, subject to continual Alterations, and influencing our Minds; from the Inspirations, or Suggestions of higher Agents, or from whatever other Causes, Necessary, or Contingent, a new Determination, a new Will, another Action takes place. Behold the secret *Ressorts* which put us all in motion, from the greatest Captain, or States-man, down to the most inconsiderable Trifler; and in the most Minute, as well as in the most Important; in our Mental, as well as Corporeal, Voluntary Actions, tho' oftentimes they operate with the utmost Rapidity that even Thought it self is capable of. When I publish'd my former Treatise I thought I had done enough this way, and might dedicate my remaining Hours

Hours of neceſſary Vacation from the Buſineſs of my Profeſſion, (in which I believe few of my Cotemporaries, or Predeceſſors ever employ'd more) to ſome leſs Studious and more Active Amuſement than Writing; But a new Sett of Involuntary Ideas has produced another Determination, which has excited another Will, and I am once more an Author.

I have been often ask'd how we know the Hands of the ſeveral Maſters, and diſtinguiſh Copies from Originals; and was perſwaded, a ſatisfactory Anſwer to theſe Queſtions would be very acceptable to moſt Gentlemen, as well as to thoſe particular Enquirers; To gratify the Publick therefore, together with ſuch of my own Friends, I was determin'd to take This way of anſwering them all at once, and that more Fully,

and Accurately than could poſſiby have been done Off-hand, and in the time I could have beſtow'd in making Particular Anſwers; This moreover, together with what elſe I ſhall add in this Diſcourſe, I ſaw would Compleat what I had to offer on the Subject I had already given the World ſome of my Thoughts upon.

I might have excuſed my ſelf, upon account of that Buſineſs in the way of my Profeſſion, in which I am conſtantly engaged; and 'tis a Plea which, I believe every one that knows me will be ready to make for me; but there are ſome Hours, eſpecially in the Winter-Seaſon, not fit for Painting; nor can a Man always have his Pencil in his Hand in the long Days of Summer. Theſe Portions of Time well husbanded by Temperance, and Prudence, amount

amount to what is very conſiderable in the Courſe of one's Life, and ſufficient to diſpatch more than will be eaſily imagin'd by one that never try'd, as being of an inactive Temper, and loving Procraſtination; or that laviſhes away his Time in Impertinent, or Criminal Amuſements.

And as I could not honeſtly make any of This ſort, I will not trouble my Readers with Excuſes for my Inability of the Other kind: I aſſure them I am not Inſenſible of it My ſelf, but care not how little They Obſerve it. Such as they are I have given them my Thoughts, and as Well as I could; May every one make the Beſt Uſe of the Effects of my Studies in this way, and Thoſe have not been wanting; for as from my Infancy I have never had a taſte for the moſt part,

of

of what is generally call'd Pleasure, and Diversion, whether from Constitution, or upon a Philosophical, Prudential, or Religious Consideration, but on the contrary always loved Retirement, and Business, and above all other Studies, and Employments that of Painting; and being Competently, not to say Abundantly, furnished with Materials for my Purpose, (would to God however I had seen, or could yet see *Italy*!) I say Thus qualified I have for some Years past apply'd my self, all my Powers of Body and Mind, to this One thing: And (being permitted so to do in This Case) have Thought freely.

I am well aware, that after all, I may peradventure be Sometimes mistaken; let those that think I am so in any instance consider the Matter as I have done, before they pro-

pronounce too positively, for neither are They infallible: Readers are too apt at first sight to condemn as Error, what an Author may have found after a laborious, and tedious Enquiry to be Truth. But however others may judge, or whether I am in the right, or mistaken; I stand equally acquitted in my own Mind, having taken the right Way to arrive at Truth. And as my Sentiments in these Matters be they what they will, have not been taken upon Trust, and Implicitly, and without entring my self into the Reason of the thing; what is Error is my own, the Rest derives its Original from the Fountain of Light, and in That Sense, as every other Truth may be said to be, is Divinely inspired.

I ask the Reader's Pardon, for detaining him so long with what

chiefly

chiefly concerns my ſelf, I will only take leave to plead one Piece of Merit, which I pretend to have with the Publick, and that is, that I have made a new Acquiſition for the Common-Wealth of Letters; I believe this is the only Book extant upon the Subject. *Apelles* wrote many Volumes upon Painting, perhaps among them ſomething might be ſaid on the knowledge of Hands, and how to diſtinguiſh Copies from Originals, but Theſe have long ago had the Fate of all things not Immortal. Father *Ortandi* in his *Abcedario Pittorico*, printed at *Bologna* 1704, has given in a Catalogue of about 150 Books relating to Painting in ſeveral Languages, but none that I can find treats of this Science. *M. de Piles* (to whom we are obliged for ſome curious, and uſe-

ful

ful Hints he has furniſh'd us with in his ſeveral Works) is the only one I know of that has ſo much as Entred upon this Matter, 'tis but Ten or Twelve Pages in his *Abregé de la Vie des Peintres*, printed at Paris *Anno* 1715. a ſmall *Octavo*. If I had receiv'd any Advantage from what he has done on this Head conſiderable enough to require it, I ſhould not have fail'd to have acknowledg'd it on this Occaſion, And yet I believe I have profited by it as much as any Man has, or Can poſſibly. Not but that *M. de Piles* ſeems well qualify'd upon ſeveral Accounts to have given us great Light in this matter if he had thought fit, but he has not done it, he has only ſtrook out a ſlight Sketch of ſome Common, and Obvious Thoughts, and very little more. Whether the Subject

is worthy of a more Elaborate Eſſay the Reader will judge for Himſelf; 'Tis evident I thought it was, and I flatter my ſelf it will appear 'twas not without Reaſon; And as many Gentlemen *pique* themſelves of having ſome ſhare of this kind of Knowledge, and Value themſelves upon it; that is, as many as pretend to judge of what Hand a Picture is, or that 'tis an Original, or not, one muſt ſuppoſe that all theſe think as I do in this Particular.

In a Word, as this is the only Book extant on the Subject, in any Language that I know of, and the Laſt that I am like to Write, I have endeavour'd to lay together in as good a Method as I was able all my Thoughts on theſe Matters; Which together with what I have done in my former Diſcourſe is All that I can recollect as Ma-

terial

terial on the *Theory* of Painting: And thus to my Power I have acquitted My-self to my Country, to the Art, and to the Lovers of it.

## *Of the Goodness of a Picture,* &c.

*Wherefore calleſt thou me Good, there is none Good but One, that is God?* Said the Son of God to the young Man who prefac'd a Noble Queſtion with that Complement. This is that Goodneſs that is Perfect, Simple, and Properly ſo call'd, 'tis what is Peculiar to the Deity, and ſo to be found no where elſe. But there is another Improper, Imperfect, Comparative Goodneſs, and no other than this is to be had in the Works

of Men, and this admits of various Degrees. This Distinction well consider'd, and apply'd to all the Occurences of Life would contribute very much to the Improvement of our Happiness here; it would teach us to Enjoy the Good before us, and not reject it upon account of the disagreeable Companion which is inseperable from it; But the use I now would make of it is only to show that a Picture, Drawing, or Print may be Good tho' it has several Faults; To say otherwise is as absurd as to deny a thing is what 'tis said to be, because it has properties which are Essential to it.

In one of the *Tatlers* there is fine Reasoning to this purpose; " The Heathen World had so little " Notion that Perfection was to be " expected amongst Men, that " among them any one Quality

" or

" or Endowment in an Heroick
" Degree made a God. *Hercules*
" had Strength, but it was never
" objected to him that he wanted
" Wit. *Apollo* presided over Wit,
" and it was never ask'd whether
" he had Strength. We hear no
" Exceptions against the Beauty
" of *Minerva*, or the Wisdom of
" *Venus*. These wise Heathens
" were glad to Immortalize any
" one serviceable Gift, and over-
" look all Imperfections in the
" Person that had it.

If in a Picture the Story be well chosen, and finely Told (at least) if not Improv'd, if it fill the Mind with Noble, and Instructive Ideas, I will not scruple to say 'tis an excellent Picture, tho' the Drawing be as Incorrect as that of *Correggio*, *Titian*, or *Rubens*; the Colouring as Disagreeable as that of *Polidore*, *Battista Franco*, or *Michael Angelo*.

*Angelo.* Nay, tho' there is no other Good but that of the Colouring, and the Pencil, I will dare to pronounce it a Good Picture; that is, that 'tis Good in thoſe Reſpects. In the firſt Inſtance here is a fine Story artfully communicated to my Imagination, not by Speech, nor Writing, but in a manner preferable to either of them; In the other there is a Beautiful, and Delightful Object, and a fine piece of Workmanſhip, to ſay no more of it.

There never was a Picture in the World without ſome Faults, And very rarely is there one to be found which is not notoriouſly Defective in ſome of the Parts of Painting. In judging of it's Goodneſs as a *Connoiſſeur*, one ſhould pronounce it ſuch in proportion to the Number of the Good Qualities it has, and

their Degrees of Goodneſs. I will add, and as a Philoſopher, one ſhould only conſider the Excellency we ſee, and enjoy That, as being, All belonging to it. No more regreting what it has not, or Thinking of it ſo as to diminiſh our Pleaſure in that it Has, than we do the want of Taſte in a Roſe, Speech in a Picture of *V. Dyck*, or Life in one of *Raffaelle*.

There are two ways whereby a Gentleman may come to be Perſwaded of the Goodneſs of a Picture, or Drawing; He may neither have Leiſure, or Inclination to become a *Connoiſſeur* Himſelf, and yet may delight in theſe things, and deſire to have them; He has no way then but to take up his Opinions upon Truſt, and Implicitly depend upon Another's Judgment. Here his Own is determin'd,

min'd, but upon Arguments in favour of the Honeſty, and Underſtanding of the Man he Relies upon; not at all relating to the Intrinſick Worth of the thing in Queſtion; And this may be the Wiſeſt, and Beſt Courſe he can take all things conſider'd: Tho' 'tis certain when a Man judges for himſelf he may arrive at a higher Degree of Perſwaſion that the Picture, or Drawing is Good; becauſe one Man may be as Good a Judge as Another if he applies himſelf to it; So that here the Gentleman, and his Guide are upon an Equallity; Either indeed may be Miſtaken, but he that relies upon the Judgment of Another, has a Double Chance againſt him Over and above, for he may be miſtaken in his Opinion of the Honeſty, or Underſtanding of this Other.

This

This way of judging upon the Authority of Another I meddle not with: *The first Thing then to be done in Order to become a good Connoisseur one's Self, is to avoid Prejudices, and false Reasoning.*

We must consider ourselves as Rational Beings at large, no matter of what Age, or of what Country, nor even of what Part of the Universe we are Inhabitants, no more than it would be to consider ourselves as of such a City, or such a Parish. Opinions taken up early, and from those we have Lov'd, and Honour'd, and which we see to be Approved, and Applauded by such, be their Numbers never so great must have no Advantage with us upon These accounts. Neither must our own Passions, or Interest be allow'd to give the least Byas to

our Judgments when we are upon a Rational Enquiry, where all theſe Things are entirely Heterogeneous. A *Connoiſſeur* muſt conſider the Ancients, the *Italians*, *V. Dyck*, *Annibale Caracci*, *Giulio Romano*, *Michael Angelo*, and even the Divine *Rafaelle* himſelf as Fallible, and examine their Works with the ſame unbyaſs'd Indifferency, as if he had never heard of ſuch Men. Nor muſt any Thing be taken for granted; We muſt examine up to firſt Principles, and go on Step, by Step in all our Deductions, contenting ourſelves with that Degree of Light we can Thus ſtrike out, without fancying any Degree of Aſſent is due to any Propoſition beyond what we can ſee Evidence for (or what we conceive to be ſuch, which is effectively ſo to us) as to give any ſuch Aſſent in Reality

is utterly impoſſible : If the Nature of the Thing admits of no Proof we are to give no Aſſent. And as Truth is uniform, and evermore conſiſtent with itſelf, the Mind Thus finds itſelf in perfect Serenity ; whereas we muſt be eternally perplex'd, and uneaſy if we mix Reaſon with Prejudice, and when we diſcover a bright Beam of Truth by Rational Evidence, endeavour to reconcile it with Propoſitions taken up in another Manner, if thoſe happen to be Erroneous ; and ſtill the more, if for the Sake of thoſe unexamin'd Notions we reject what our Reaſon is otherwiſe convinc'd of ; for this is offering Violence to that Light which we receiv'd from Above, and wherein our Reſemblance with the Father of Light conſiſts.

There are certain Arguments, which a *Connoiſſeur* is utterly to reject, as not being ſuch by which he is to form his Judgment, of what Uſe ſoever they may be to thoſe who are incapable of judging otherwiſe, or who will not take the Pains to know better. Some of theſe have really no Weight at all in them, the Beſt are very Precarious, and only ſerve to perſwade us the Thing is good in general, not in what Reſpect it is ſo. That a Picture, or Drawing has been, or is much eſteem'd by thoſe who are believ'd to be good Judges; Or is, or was Part of a famous Collection, coſt ſo much, has a rich Frame, or the like. Whoever makes Uſe of ſuch Arguments as theſe, beſides that they are very fallacious, takes the Thing upon Truſt, which a good *Connoiſſeur* ſhould never condeſcend

ſcend to do. That 'tis Old, *Italian*, Rough, Smooth, *&c.* Theſe are Circumſtances hardly worth mentioning, and which belongs to Good, and Bad. A Picture, or Drawing may be too old to be good; but in the Golden Age of Painting, which was that of *Rafaelle*, about Two Hundred Years ago, there were wretched Painters, as well as Before, and Since, and in *Italy*, as well as Elſewhere. Nor is a Picture the Better, or the Worſe, for being Rough, or Smooth, ſimply conſider'd. One of the commoneſt, and moſt deluding Arguments, that is uſed on this Occaſion is, that 'tis of the Hand of ſuch a One. Tho' this has no great Weight in it, even admitting it to be Really of that Hand, which very often 'tis not: The beſt Maſters have had their Beginnings, and Decays, and

and great Inequalities throughout their whole Lives, as ſhall be more fully noted hereafter. That 'tis done by one who has had great Helps, and Opportunities of improving himſelf; Or One that Says, he is a great Maſter, is what People are very ready to be cheated by, and not one Jot the leſs, for having found that they have been ſo cheated again, and again before, nay, tho' they juſtly laugh at, and deſpiſe the Man at the ſame Time. To infer a Thing Is, becauſe it Ought to be, is unreaſonable, becauſe Experience ſhou'd teach us better; but often we think there are Opportunities, and Advantages where there are none, or not in the Degree we imagine; and to take a Man's own Word, where his Intereſt, or Vanity ſhou'd make us ſuſpect him is ſufficiently unaccountable. Whoever builds

upon

upon a Suppoſition of the good Senſe, and Integrity of Mankind has a very Sandy Foundation, and yet 'tis what we find many a Popular Argument reſts upon, in Other Caſes, as well as in This. But, (as I ſaid) whether Theſe kind of Arguments above-mention'd have any thing in them, or not, a *Connoiſſeur* has nothing to do with them; his Buſineſs is to judge from the Intrinſic Qualities of the thing itſelf; as when a Man receives a Propoſition in Divinity, (for Example) not becauſe 'twas believ'd by his Anceſtors, or eſtabliſh'd a Thouſand Years ago, or for whatever other ſuch like Reaſons; but becauſe he has examin'd, and conſider'd the Thing itſelf, as if it were juſt now offer'd to the World, and abſolutely diveſted of all thoſe collateral Advantages.

*In*

*In making our Remarks upon a Picture, or a Drawing, we are only to consider what we Find, without any Regard to what, perhaps, the Master Intended.* 'Tis commonly said of Commentators, that they discover more Beauties than the Author ever thought of: Perhaps they do; and what then? Are they less Beauties for that, or less worthy our Notice? Or is there not Defects also that were never intended? If One may not be brought to Account, neither let the Other: This is the Advantage a Writer, or Painter, or any other Artist ought to have, his Lucky Inadvertencies should help to ballance against his Unlucky Ones.

But after all, perhaps these Beauties were thought of, and intended by the Master, or Author; and perhaps, a great many more

than

than the Commentator ever dreamt of: And Perhaps alſo what are judg'd to be Defects are not ſo. The Author, or Artiſt of what ſort ſoever (if he be a Good one eſpecially) is in more danger of ſuffering by the Overſights, Ignorance, Malice, or other Evil Quality of his Commentators than he is likely to Gain by their Penetration, Indulgence, Good Nature, or whatever other Good Quality. Commentators are in a fine Scituation! We, like the poor Mariners with infinite Pains, and Hazards fetch in from all Parts things for Uſe, or Delight, They, like the Merchant at their Eaſe receive all from our hands, and ſay This is Well, or That Ill, as their Fancy is. For God's ſake Let us have Juſtice, if we are not allow'd Indulgence: Let there not be a Draw-back up-

on what is Well, and none on what is Amiſs: Either let Suppoſes, and Peradventures be equally Admitted on Both ſides; Or (which is better) Let them be intirely Excluded.

*To judge of the Goodneſs of a Picture, Drawing, or Print, 'tis neceſſary to eſtabliſh to our Selves a Syſtem of Rules to be apply'd to that we intend to give a Judgment of*; Theſe are no other than thoſe which he that is to give ſuch Judgment wou'd have been directed by had he been to have Made, what now he is to Judge of.

And theſe Rules muſt be our Own; whether as being the reſult of our Own Study, and Obſervation, and Drawn up, and Compos'd by Us; Or by ſome Other, and Examin'd, and Approv'd by Us.

Here

Here in Order to make this Diſcourſe as compleat as I could I ſhould have been obliged to have given ſuch a Syſtem, But having done that at large in my Former Eſſay That Affair is over, 'tis at the Reader's Service, and he may Uſe That, or any Other, or One compos'd out of ſeveral, with Additions, and Improvements, or without as he thinks fit: However I will here make him an Offer of an Abſtract of what I take to be thoſe by which a Painter, or *Connoiſſeur* may ſafely conduct himſelf, referring to the Book it ſelf for further Satisfaction.

I. The Subject muſt be finely Imagin'd, and if poſſible Improv'd in the Painters Hands; He muſt Think well as a Hiſtorian, Poet, Philoſopher, or Divine, and

moreover as a Painter in making a Wiſe Uſe of all the Advantages of his Art, and finding Expedients to ſupply its Defects.

II. The Expreſſion muſt be Proper to the Subject, and the Characters of the Perſons; It muſt be ſtrong, ſo that the Dumb-ſhew may be perfectly Well, and Readily underſtood. Every Part of the Picture muſt contribute to This End; Colours, Animals, Draperies, and eſpecially the Actions of the Figures, and above all the Airs of the Heads.

III. There muſt be One Principal Light, and This, and all the ſubordinate ones with the Shaddows, and Repoſes, muſt

muſt make One, Intire, Harmonious Maſs ; The ſeveral Parts muſt be well Connected, and Contraſted, ſo as that the *Tout-enſemble* muſt be Grateful to the Eye ; as a good piece of Muſick is to the Ear. By this Means the Picture is not only more Delightful, but better Seen, and Comprehended.

IV. The Drawing muſt be juſt ; nothing muſt be Flat, Lame, or Ill-Proportion'd ; and theſe Proportions ſhou'd vary according to the Characters of the Perſons drawn.

V. The Colouring whether Gay, or Solid, muſt be Natural, Beautiful, and Clean, and what the Eye is delighted with, in Shaddows as well

as

as Lights, and Middle Tints.

VI. And Whether the Colours are laid on Thick, or Finely Wrought it muſt appear to be done by a Light, and Accurate Hand.

*Laſtly*, Nature muſt be the Foundation, That muſt be ſeen at the Bottom; But Nature muſt be Rais'd; and Improv'd, not only from what is Commonly ſeen, to what is but Rarely, but even yet higher, from a Judicious, and Beautiful Idea in the Painters Mind, ſo that Grace and Greatneſs may ſhine throughout; More, or Leſs however as the Subject may happen to be. And herein conſiſts the Principal Excellency of a Picture, or Drawing.

Theſe

Theſe few plain Rules being throughly Comprehended, and Remembred, which may be done with a tolerable Meaſure of Good Senſe, a little Trouble in Reading, and a good deal of Obſervation on Nature, and Pictures, and Drawings of Good Maſters I will venture to ſay are ſufficient to qualifie a Gentleman to be a good Judge in theſe Matters as being derived from, and evidently founded upon Reaſon; and tho' not deſtitute of Abundant Authority, yet neither Borrowed from Thence, or at all truſting to That for their Support.

And let me be permitted to ſay it Without Vanity, (tho' if it were With it 'tis no Importance to the Reader) I advance nothing upon the foot of Authority. Whatever Authorities there are for any Propoſition Their Value Conſiſts in their being derived from Reaſon, and

and they weigh with Me in proportion as I ſee they do ſo; They then become My Own, and I have no occaſion to produce the Author but the Reaſon: Or (if that be obvious) leave it to be obſerved by the Reader.

And the matter would terminate Here tho' we had a Book of Rules for Painting ſaid to be written by *Apelles* himſelf, and it were allowed that what *Apelles* ſaid were Infallibly true; For then, inſtead of ſaying Are theſe Rules Good, Are they founded upon Reaſon; the Queſtion would only be, Are they really of Him: Their Authority Then will reſt, not upon the Credit of *Apelles*, but upon the Teſtimony of Thoſe that ſay they are His. Which I ſhall not want if I find the Rules to be Good, and if I do not 'twill be Inſufficient: And all This without

out the leaſt prejudice to the profound Reſpect I have for *Apelles*, nay 'tis a Neceſſary Conſequence of it.

*To judge of the Degrees of Goodneſs of a Picture or Drawing 'tis neceſſary that the* Connoiſſeur *ſhould be throughly acquainted, & perpetually converſant with the Beſt.* For how perfectly ſoever he may be Maſter of the Rules of the Art he will know that Thoſe are like what Divines call *Precepts of Perfection*; that is they are given as what we ſhould Endeavour to go by as far as we are Able. The Beſt things We Know will be the Standard by which we ſhall Judge of Thoſe, and all the reſt. *Carlo Maratti*, and *Giuſeppe Chiari* will be a *Rafaelle*, and *Giulio Romano* to him who has never ſeen better; and Then an Inferiour Maſter will make a good *Carlo*. I have been

ſurpriz'd to obſerve what Pleaſure Some *Connoiſſeurs* have taken in what Another look'd upon with Little, if not with Contempt, 'till I have conſider'd One was not ſo well acquainted with the Works of the Beſt Maſters as the Other, and that accounts for it ſufficiently.

All the different Degrees of Goodneſs in Painting may be reduc'd to theſe three General Claſſes. The *Mediocre*, or Indifferently Good, The Excellent, and the Sublime. The firſt is of a large Extent; the ſecond much Narrower; and the Laſt ſtill more ſo. I believe moſt people have a pretty Clear, and Juſt Idea of the two former; the other is not ſo well underſtood; which therefore I will define according to the Senſe I have of it; And I take it to conſiſt of ſome few of the Higheſt Degrees of Excellence in thoſe

Kinds

Kinds, and Parts of Painting which are Excellent; The Sublime therefore muſt be Marvellous, and Surprizing, It muſt ſtrike vehemently upon the Mind, and Fill, and Captivate it Irreſiſtably.

*As when Autumnal Rains, or Melted Snows*
*From off the Mountains with impetuous Haſte*
*Deſcend to ſeek Repoſe in lower Grounds,*
*Or in ſome neighb'ring River's Ouzy Bed,*
*No more the Peaceful Stream within its Banks*
*With crooked Wandring Regularly flows,*
*But with communicated Rage uſurps*
*Unjuſt Dominion, and with Courſe direct*
*Deſpiſing Oppoſition drives along.*

I confine the Sublime to Hiſtory, and Portrait-Painting; And Theſe muſt excell in Grace, and Greatneſs, Invention, or Expreſſion; and that for Reaſons which will be ſeen anon. *Michael Angelo*'s Great Style intitles Him to the Sublime, not his Drawing; 'Tis that Greatneſs, and a competent degree of Grace, and not his Colouring that makes *Titian* capable of it: As *Correggio*'s

Grace, with a ſufficient mixture of Greatneſs gives this Noble Quality to His Works. *Van Dyck*'s Colouring, nor Pencil tho' perfectly fine would never introduce him to the Sublime; 'tis his Expreſſion, and that Grace, and Greatneſs he poſſeſs'd, (the Utmoſt that Portrait-Painting is Juſtly capable of) that ſets ſome of his Works in that Exalted Claſs; in which on That account he may perhaps take place of *Rafaelle* himſelf in That Kind of Painting, if that Great Man's Fine, and Noble Idea's carried him aſmuch above Nature Then, as they did in Hiſtory, where the utmoſt that can be done is commendable; a due Subordination of Characters being preſerved; And thus (by the way) *V. Dyck*'s Colouring, and Pencil may be judg'd Equal to that of *Correggio*, or any other Maſter.

In

In Writing, the Sublime is consistent with great Irregularity; nay that very Irregularity may produce that Noble effect; as in that wonderful Place in *Milton*.

———————*Headlong themselves they threw*
*Down from the Verge of Heaven, Eternal Wrath*
*Burnt after them to the bottomless pit.*

The last Bad Verse contributes to the Horrible Idea which is to be rais'd here; but if it did not, the Thought would be Sublime, not the Verse: So in Painting the Sublimity of the Thought, or Expression may be consistent with bad Colouring, or Drawing, and these may help to produce that fine effect; If they do not, That will make Them Overlook'd, or even Prejudice us in their favour; However 'tis not those Defects, but what is Excellent that is Sublime.

Upon this occasion 'tis fit to Enquire (*en passant*) Whether 'tis

'tis our Intereſt to have ſo Refin'd a Taſte in General, as to be pleas'd only with a very Few things, and which are Rarely to be found, which therefore Contracts our Enjoyments, whereas 'tis our buſineſs rather to Enlarge them. It will be readily ſuggeſted in Anſwer to this, That what is Loſt upon account of the Number of our Pleaſures, will be Gain'd in the Weight of them: The Queſtion then will be, Whether the Noiſy, Tumultuous Pleaſures of the Vulgar are not Equivalent to thoſe which the moſt Refin'd Wits taſte; that is, whether One Man is not as Happy, or Pleas'd (which is the Same thing) with an Uncommon, Diverting Accident at the Bear-Garden, or with a Bad Picture, as Another in conſidering ſome of the Nobleſt Inſtances of the Sublime in *Rafaele*, or *Homer*:

The

The Anſwer to which is very ſhort, He is not; and that for the ſame Reaſon as an Oyſter is not capable of the ſame Degree of Pleaſure as a Man. It will not follow however that upon the foot of the account One is more Happy than the Other, becauſe that delicacy, and Acuteneſs of Mind which is ſuſceptible of the greateſt Pleaſure, is proportionably ſo with reſpect to its Contrary: But the Competition is not now betwixt Enjoyment, and Miſery, but One Pleaſure, and Another. And thus it appears, that a Man is in no danger of diminiſhing his Happineſs by Refining his Taſte.

Hitherto I have been conſidering the Goodneſs of a Picture as being done according to the Rules of the Art; There is another kind of Goodneſs, and that is, As the Picture, or Drawing Anſwers the

Ends

Ends intended to be ſerv'd by them; Of which there are Several, but all reducible to theſe two General ones, Pleaſure, and Improvement.

I am ſorry the Great, and Principal End of the Art has hitherto been ſo little Conſider'd; I don't mean by Gentlemen only, or by Low, Pretended *Connoiſſeurs*, But by thoſe who ought to have gone higher, and to have Taught Others to have Followed them. 'Tis no Wonder if many who are accuſtom'd to Think Superficially look on Pictures as they would on a Piece of Rich Hangings; Or if ſuch as Theſe, (and ſome Painters among the reſt) fix upon the Pencil, the Colouring, or perhaps the Drawing, and ſome little Circumſtantial Parts in the Picture, or even the juſt Repreſentation of common Nature, without penetrating

trating into the Idea of the Painter, and the Beauties of the Hiſtory, or Fable. I ſay 'tis no wonder if this ſo frequently happens when thoſe whether Ancients or Moderns, who have wrote of Painting, in deſcribing the Works of Painters in their Lives, or on other occaſions have very rarely done any more; Or in order to give us a Great Idea of ſome of the Beſt Painters have told us ſuch Silly Stories as that of the Curtain of *Parrhaſius* which deceiv'd *Zeuxis*, of the ſmall lines one upon the other in the Contention between *Apelles* and *Protogenes*, (as I remember, 'tis no matter of whom the Story goes) of the Circle of *Giotto*, and ſuch like; Trifles, which if a Man were never ſo expert at without going many degrees higher he would not be worthy the name of a

Painter, much leſs of being remembred by Poſterity with Honour.

'Tis true there are ſome Kinds of Pictures which can do no more than Pleaſe, as 'tis the Caſe of ſome Kinds of Writings; but one may as well ſay a Library is only for Ornament, and Oſtentation, as a Collection of Pictures, or Drawings. If That is the Only End, I am ſure 'tis not from any Defect in the Nature of the Things themſelves.

I repeat it again, and would inculcate it, Painting is a fine piece of Workmanſhip; 'tis a Beautiful Ornament, and as ſuch gives us Pleaſure; But over and above this We PAINTERS are upon the Level with Writers, as being Poets, Hiſtorians, Philoſophers and Divines, we Entertain, and Inſtruct equally with Them. This

is

is true and manifeſt beyond diſpute whatever Mens Notions have been;

*To wake the Soul by tender Strokes of Art,*
*To raiſe the Genius, and to mend the Heart.*

*Mr.* Pope.

is the buſineſs of Painting as well as of Tragedy.

There being Pictures of ſeveral Kinds, ſome capable only of Pleaſing, and Others alſo of Inſtructing, and Improving the Mind; which is the Nobler End, a Difference ought to be made accordingly; Two Pictures may be equally Good, with reſpect to the Rules of the Art, Equally Well Drawn, Colour'd, *&c.* but very Different with reſpect to the Rank they ought to hold in our Eſtimation: a Boor opening of Muſſels, and a St. *John* may be One as well Painted as the Other, but

there can be no Diſpute when the Queſtion is which of theſe two is Preferrable.

So ſeveral of the Parts of Painting may be equally well in the ſame Picture, but they are not Equally Conſiderable in Themſelves; a Fine Pencil (for Example) is not comparable to a Fine Invention.

*When therefore we are to make a Judgment in what Degree of Goodneſs a Picture or Drawing is we ſhould conſider its Kind firſt, and then its ſeveral Parts.* A Hiſtory is preferrable to a Landſcape, Sea-piece, Animals, Fruit, Flowers, or any other Still-Life, pieces of Drollery, *&c.*; the reaſon is, the latter Kinds may Pleaſe, and in proportion as they do ſo they are Eſtimable, and that is according to every one's Taſte, but they cannot Improve the Mind,

they

they excite no Noble Sentiments; at leaſt not as the other naturally does: Theſe not only give us Pleaſure, as being Beautiful Objects, and Furniſhing us with Ideas as the Other do, but the Pleaſure we receive from Hence is Greater (I ſpeak in General, and what the nature of the thing is capable of) 'tis of a Nobler Kind than the Other; and Then moreover the Mind may be Inrich'd, and made Better.

A Portrait is a ſort of General Hiſtory of the Life of the Perſon it repreſents, not only to Him who is acquainted with it, but to Many Others, who upon Occaſion of ſeeing it are frequently told, of what is moſt Material concerning Them, or their General Character at leaſt; The Face; and Figure is alſo Deſcrib'd and as much of the Character as appears

by

by Theſe, which oftentimes is here ſeen in a very great Degree. Theſe therefore many times anſwer the Ends of Hiſtorical Pictures. And to Relations, or Friends give a Pleaſure greater than any Other can.

There are many Single Heads which are Hiſtorical, and may be apply'd to ſeveral Stories. I have many ſuch; I have for Inſtance a Boy's Head of *Parmeggiano* in whoſe Every Feature appears ſuch an overflowing Joy, and that too not Common, but Holy, and Divine that I imagine him a little Angel rejoycing at the birth of the Son of God. I have another of *Leonardo da Vinci* of a Youth very Angelical, and in whom appears an Air ſuch as *Milton* deſcribes

*————Dim Sadneſs did not ſpare*
*That time Celeſtial Viſages, yet mixt*
*With Pity, violated not their bliſs.*

This

This I ſuppoſe to be preſent at the Agony of our Lord, or his Crucifixion, or ſeeing him dead, with his Bleſſed Mother in that her vaſt Diſtreſs. Single Figures may be alſo thus apply'd, and made Hiſtorical. But Heads not Thus Applicable, muſt be reckoned in an Inferiour Claſs and more, or leſs ſo according as they happen to be. As Portraits Unknown are not Equally conſiderable with Thoſe that are; Tho' upon account of the Dignity of the Subject they may be reckon'd in the firſt Claſs of Thoſe wherein the Principal End of Painting is not fully Anſwer'd; but capable however of the Sublime.

The Kind of Picture, or Drawing having been conſider'd, regard is to be had to the Parts of Painting; we ſhould ſee in which of Theſe they excell, and in what Degree. And

And theſe ſeveral Parts do not Equally contribute to the Ends of Painting: but (I think) ought to ſtand in this Order.

*Grace and Greatneſs,*
*Invention,*
*Expreſſion,*
*Compoſition,*
*Colouring,*
*Drawing,*
*Handling.*

The laſt can only Pleaſe; The next (by which I underſtand Pure Nature, for the Great, and Gentile Style of Drawing falls into another Part) This alſo can only Pleaſe, Colouring Pleaſes more; Compoſition Pleaſes at leaſt as much as Colouring, and moreover helps to Inſtruct, as it makes thoſe Parts that do ſo more conſpicu-

ſpicuous; Expreſſion Pleaſes, and Inſtructs Greatly; the Invention does both in a higher Degree, and Grace, and Greatneſs above all. Nor is it peculiar to That Story, Fable, or whatever the Subject is, but in General raiſes our Idea of the Species, gives a moſt Delightful, Vertuous Pride, and kindles in Noble Minds an Ambition to act up to That Dignity Thus conceived to be in Humane Nature. In the Former Parts the Eye is employ'd, in the Other the Underſtanding.

By thus conſidering in what rank of Eſtimation the ſeveral Parts of Painting ought to ſtand, we may (by the way) obſerve what Degrees of Merit each Maſter has, for That is More, or Leſs in proportion as he has Excell'd in thoſe Parts which are Preferrable. Thus *Albert Durer* tho'

his Deſign was very Correct, can by no means ſtand in Competition with *Coreggio*, who was Defective in that Particular, becauſe the Latter had Grace and Greatneſs, which the Other had not.

And thus too it is ſeen that Drawings (generally ſpeaking) are Preferrable to Paintings, as having thoſe Qualities which are moſt Excellent in a Higher Degree than Paintings generally have, or can poſſibly have, and the Others (excepting only Colouring) Equally with them. There is a Grace, a Delicacy, a Spirit in Drawings which when the Maſter attempts to give in Colours is commonly much diminiſh'd, both as being a ſort of Coppying from thoſe Firſt Thoughts, and becauſe the Nature

ture of the Thing admits of no better.

There are Other Conſiderations relating to Pictures, Drawings, and more particularly to Prints; But as Theſe are Intirely Diſtinct from that of their Goodneſs as Works of Art, and are only concerning their Value to the Buyer, or Seller, ſuch as the Condition they are in, their Rarity, or other ſuch like Circumſtances; Tho' Theſe things are of Importance on ſome Occaſions they are Foreign to the Subject of my preſent Diſcourſe, and ſo 'tis enough juſt to have mention'd them.

*Whatever we look upon* therefore *ſhould be conſider'd Diſtinctly, and Particularly, and not only ſeen in General to be Fine, or Not, but wherein 'tis One, or the Other.* Moſt of Our Writers have been

very ſuperficial in This reſpect; They have ſaid where a Picture of ſuch a Maſter was, and have told us the Subject, and beſtow'd certain Epithets upon it, as that it was Divine, Surprizing, or that ſuch a Figure ſeem'd to be Alive, and the like; and this without diſtinction to Works of very Different Characters, but the ſame General Diſpoſitions ſerve for all; to that we can have no Clear Idea of them from thoſe Authors; and I don't doubt but moſt of thoſe that look upon Pictures, or Drawings take in ſuch Imperfect, Unform'd, and Confus'd Ideas; If we are Pleas'd or Diſpleas'd, if our Minds are Improv'd, or Hurt, we ſhould obſerve from what Cauſe this has happen'd; What Part of Painting has the Maſter ſucceeded, or been Defective in, and to what

De-

Degree? Or is this Owing to the Subject, rather than to the Manner of Treating it, and how far? Such, and the like consideration will help to give us Clear, and Distinct Ideas of the Work, and the Master, which a good *Connoisseur* should always form in his Mind. And the better to do this he should

Lastly, *Observe Method, and Order in his way of Thinking*; not mixing, and jumbling Observations of different kinds, but going on Gradually from one thing to another, Dispatching the first before we embarras our Selves with any other.

Gentlemen may do as they please, the following Method seems to Me to be the most Natural, Convenient, and Proper.

Before you come so near the Picture to be Consider'd as to look

look into Particulars, or even to be able to know what the Subject of it is, at leaſt before you take notice of That, Obſerve the *Tout-enſemble* of the Maſſes, and what Kind of one the Whole makes together. It will be proper at the ſame Diſtance to conſider the General Colouring; whether That be Grateful, Chearing, and Delightful to the Eye, or Diſagreeable; Then let the Compoſition be Examin'd Near, and ſee the Contraſts, and other Particularities relating to it, and ſo finiſh your Obſervations on That Head. The ſame Then may be done with reſpect to the Colouring; then the Handling, and afterwards the Drawing; Theſe being diſpatch'd the Mind is at liberty carefully conſider the Invention; then to ſee how well the Expreſſion is perform'd, And Laſtly,

What

What Grace and Greatneſs is ſpread throughout, and how ſuitable to each Character.

*Monſieur de Piles* has a pretty Invention of a Scale whereby he gives an Idea in ſhort of the Merit of the Painters, I have given ſome Account of it in the latter end of my former Eſſay: This, with a little Alteration and Improvement may be of great uſe to Lovers of Art, and *Connoiſſeurs.*

I will keep to the Number 18 to denote the higheſt Degree of Excellence, and That, and the preceeding one ſhall ſtand for the Sublime in thoſe Parts of Painting that are capable of it. 16. 15. 14. 13. ſhall denote Excellence in theſe 4 Degrees, as from 12 to 5 Incluſive ſhall ſignify the *Mediocre*: And tho' Bad Pictures are not worth our notice,

tice, Good ones may be Bad in ſome Particulars, I will therefore reſerve the other 4 Numbers to expreſs That. Not that the Province of Bad is equal in Extent to that of Excellent, but becauſe Good Maſters whoſe Works I am only concern'd about very rarely Sink many degrees into Ill; If it ſhould ſo happen let That be mark'd with a Cypher only.

The uſe to be made of this Scale is this; A little Pocket-Book might be always ready ready, every leaf of which ſhould be prepar'd as ſhall be ſeen preſently, And when one conſiders a Picture an Eſtimate might be made of it by putting ſuch Figures under each Head as ſhall be judg'd proper; or more than one if in one part of the Picture there be any conſiderable difference from what is in Another;

or

or if there be a double consideration requiring it.

I will give a Specimen of what I have been proposing, and the Subject shall be a Portrait of *V. Dyck* which I have, 'tis a Half-length of a Countess *Dowager* of *Exeter*, as I learn from the Print made of it by *Faithorn*, and that is almost all one can learn from That concerning the Picture besides the General Attitude, and Disposition of it.

The Dress is Black Velvet, and That appearing almost one large Spot, the Lights not being so managed as to connect it, with the other parts of the Picture; The Face, and Linnen at the Neck, and the two Hands, and broad Cuffs at the Wrists being by this means three several Spots of Light, and that near of an equal degree, and forming al-

moſt an Equilateral Triangle, the Baſe of which is parallel to that of the Picture, the Compoſition is Defective; and this occaſion'd chiefly from the want of thoſe Lights upon the Black. But ſo far as the Head, and almoſt to the Waſt, with the Curtain behind, there is an Admirable Harmony; the Chair alſo makes a Medium between the Figure, and the Ground. The Eye is deliver'd down into that Dead Black Spot the Drapery with great Eaſe, the Neck is cover'd with Linnen, and at the Breaſt the top of the Stomacher makes a ſtreight line. This would have been very harſh, and diſagreeable but that 'tis very Artfully broken by the Bowes of a Knot of narrow Ribbon which riſe above that Line in fine, well-contraſted Shapes.

This

This Knot faſtens a Jewel on the Breaſt, which alſo helps to produce the Harmony of this part of the Picture, and the white Gloves which the Lady holds in her Left Hand, helps the Compoſition ſomething as they vary That Light Spot from That which the Other Hand, and Linnen makes.

The *Tout-enſemble* of the Colouring is Extreamly Beautiful; 'Tis Solemn, but Warm, Mellow, Clean, and Natural; The Fleſh, which is exquiſitely good, eſpecially the Face, the Black Habit, the Linnen and Cuſhion, the Chair of Crimſon Velvet, and the Gold Flower'd Curtain mixt with a little Crimſon have an Admirable effect, and would be Perfect were there a Middle Tinct amongſt the Black.

The Face, and Hands, are a Model for a Pencil in Portrait-Painting; 'Tis not *V. Dyck*'s firſt Labour'd *Flemiſh* Manner, nor in the leaſt Careleſs, or Slight; the Colours are well wrought, and Touch'd in his beſt Style; that is, the Beſt that ever Man had for Portraits; nor is the Curtain in the leaſt inferiour in this Particular, tho' the Manner is vary'd as it ought to be, the Pencil is There more ſeen than in the Fleſh; the Hair, Veil, Chair, and indeed throughout except the Black Gown is finely Handled.

The Face is admirably well Drawn; the Features are pronounc'd Clean, and Firmly, ſo as 'tis evident he that did That conceiv'd ſtrong, and Diſtinct Ideas, and ſaw wherein the Lines that form'd Thoſe differ'd from all others;

others; there appears nothing of the Antique, or *Raffaelle*-Taſt of Deſigning, but Nature, well underſtood, well choſen, and well manag'd; the Lights, and Shadows are juſtly plac'd, and ſhap'd, and both ſides of the Face anſwer well to each other. The Jewel on the Breaſt is finely diſpos'd, and directs the Eye to the line between the Breaſts, and gives the Body there a great *Relief*, the Girdle alſo has a good effect, for by being mark'd pretty ſtrongly the Eye is ſhown the Waſt very readily. The Linnen, the Jewel, the Gold Curtain, the Gauſe Veil are all extreamly Natural, that is they are juſtly Drawn, and Colour'd. But the Want of thoſe Lights I have ſo often lamented is the Cauſe that the Figure does not appear

to

to ſit firmly, the Thighs and Knees are loſt. Nor is the Drawing of the Arms, nor even of the Hands altogether as one would wiſh particularly the Left, and that not only in the Outline, but the Lights, and Shadows; eſpecially of that Hand, which by being too Light is brought out of its true place, 'tis nearer the Eye than it ought to be. There are alſo ſome Overſights in the Perſpective of the Chair, and Curtain; In the *Lineal* Part of the former, and in the *Aërial* Part in both.

Theſe being thus diſpatch'd we are at liberty to conſider the Invention. *V. Dyck*'s Thought ſeems to have been that the Lady ſhould be ſitting in her Own Room receiving a Viſit of Condolance from an Inferiour with great

great Benignity; as ſhall be ſeen preſently, I would here obſerve the Beauty, and Propriety of this Thought. For by This the Picture is not an Inſipid Repreſentation of a Face, and Dreſs, but here is alſo a Picture of the Mind, and what more proper to a Widow than Sorrow? And more becoming a Perſon of Quality than Humility, and Benevolence? Beſides had ſhe been ſuppoſed to have appear'd to her Equals, or Superiours, the Furniture of the Place muſt have been Mourning, and her Gloves on, but the Colours of the Curtain, and Chair, and the *Contraſt* occaſion'd by the Gloves in her Hand have a fine effect.

Never was a Calm Becoming Sorrow better Expreſs'd than in this Face chiefly there where

where 'tis always moſt conſpicious, that is in the Eyes: Not *Guido Reni*, no, nor *Raffaelle* himſelf could have Conceiv'd a Paſſion with more Delicacy, or more Strongly Expreſs'd it! To which alſo the Whole *Attitude* of the Figure contributes not a little, her Right Hand drops eaſily from the Elbow of the Chair which her Wriſt lightly reſts upon, the other lies in her Lap towards her Left Knees, all which together appears ſo Eaſy, and Careleſs, that what is Loſt in the Compoſition by the Regularity I have taken notice of, is Gain'd in the Expreſſion; which being of greater Conſequence juſtifies *V. Dyck* in the main, and ſhows his great Judgment, for tho' as it Is, there is (as I ſaid) ſomething amiſs, I cannot conceive any way of

Avoid-

Avoiding That Inconvenience without a Greater.

And notwithſtanding the Defects I have taken the Liberty to remark with the ſame Indifferency as I have obſerved the Beauties, that is, without the leaſt regard to the Great Name of the Maſter, There is a Grace throughout that Charms, and a Greatneſs that Commands Reſpect; She appears at firſt Sight to be a Well-bred Woman of Quality; 'tis in her Face, and in her Mien; and as her Dreſs, Ornaments, and Furniture contribute ſomething to the Greatneſs, the Gauſe Veil coming over her Forehead, and the Hem of it hiding a Defect (which was want of Eye-brows,) is a fine Artifice to give more Grace. This Grace, and Greatneſs is not that of *Raf-*

*faelle*, or the Antique but 'tis what is ſuitable to a Portrait; and one of Her Age, and Character, and conſequently better than if ſhe had appear'd with the Grace of a *Venus*, or *Helena*, or the Majeſty of a *Minerva*, or *Semiramis*.

It remains to conſider this Picture in the Other View; We have ſeen in what degree the Rules of Painting have been Obſerv'd; Let us now enquire how far the Ends of Pleaſure, and Advantage are anſwer'd.

And This is More, or Leſs as my Fancy, Judgment, or other Circumſtances happen to be; Theſe Conſiderations are purely Perſonal, and every Man muſt judge for himſelf. Here therefore I ſhall be very ſhort, I will omit many Reflections that

I might make, and Expatiate upon, and only touch ſome of the Principal.

The Beauty, and Harmony of the Colouring gives Me a great Degree of Pleaſure; for tho' This is Grave, and Solid, it has a Beauty not leſs than what is Bright, and Gay. So much of the Compoſition as is Good does alſo much Delight the Eye; And tho' the Lady is not Young, nor remarkably Handſome, the Grace, and Greatneſs that is here repreſented pleaſes exceedingly. In a Word, as throughout this whole Picture one ſees Inſtances of an Accurate Hand, and Fine Thought, Theſe muſt give proportionable Pleaſure to ſo hearty a Lover as I am.

The Advantages of this Picture to Me, as a Painter are very con-

ſiderable. A better Maſter for Portrait-Painting never was, and a better Manner of this Maſter I have never ſeen: There is ſuch a Benignity, ſuch a Gentile, Becoming Behaviour, ſuch a Decent Sorrow, and Reſignation Expreſs'd here, that a Man muſt be very Inſenſible that is not the Better for conſidering it, The Mourning Habit excites Serious Thoughts, which may produce Good Effects. But what I confeſs I am particularly affected with, I who (I thank God) have for many Years been happy as a Husband, is the Circumſtance of Widdowhood, Not that it gives me Sorrow as remembring the Conjugal Knot muſt be cut, but I Rejoyce that it Yet ſubſiſts.

*Hail*

*Hail Sacred Wedlock where Diſcretion joyn'd*
*With Vertue Chooſes, and Approves the Choice.*
" *Perpetual Fountain of Domeſtick Sweets!*
" *Here Love his Golden Shafts employs, Here Lights*
" *His conſtant Lamp, and Waves his purple Wings,*
" *Reigns here, and revels; Not in the Bought Smile*
*Of Harlots, Equally obtain'd by All,*
*And with Contempt, and Various Terrors mixt.*
*This Sweet Society diſſolves our Fears,*
*Doubles our Pleaſures, and divides our Cares;*
*Here Love with Friendſhip, and Eſteem is found,*
*And mutual Joy with Innocence is crown'd.*

I will only add before I produce my Scale, that This being a Portrait, and the Face therefore by much the moſt conſiderable I have made a particular Column for That which for other Pictures is not neceſſary.

*Counteſs*

*Countess* DOWAGER *of* Exeter.

# V. DYCK.

OCTOBER *the 16th*, 1717.

| | | FACE. |
|---|---|---|
| *Composition* | 10 | 18 |
| *Colouring* | 17 | 18 |
| *Handling* | 17 | 18 |
| *Drawing* | 10 | 17 |
| *Invention* | 18 | 18 |
| *Expression* | 18 | 18 |
| *Grace and Greatness* | 18 | 18 |

| *Advantage* | | *Pleasure* |
|---|---|---|
| 18 | *Sublime.* | 16 |

The

The Blank is for Landskip, or Animals, or any other Particular in a Hiſtory, or Portrait that is worthy remarking in an Article by it ſelf. That at the bottom is for any Memorandum that may be thoughr proper beſides what is ſaid a top where the Picture, Owner, Time ſeen, *&c.* may be ſpecify'd.

Whoever practices a Regular Way of Conſidering a Picture, or Drawing, will, I am confident, find the Benefit of it; And if they will moreover note down the Degrees of Eſtimation in This manner 'twill be of further Uſe; 'twill give a Man a more clear, and diſtinct Idea of the Thing, 'twill be a further Exerciſe of his Judgment, a Remembrance of what he has ſeen, and by conſi-

dering

dering It together with the Picture Months, or Years, afterwards he will ſee whether his Judgment is alter'd, and wherein.

And if ſtill any one will give himſelf the trouble to make a Diſſertation upon what he thinks worthy of it, ſuch a Scale of Merit made upon the place will ſerve as ſhort Notes to help his Memory if he has not the Picture before him; But the making ſuch a Diſſertation will be a fine Exerciſe of a Gentleman's Abilities as a *Connoiſſeur*, and may moreover be an agreeable Amuſement.

In ſuch Diſſertation it will not be neceſſary for any One to confine himſelf to the Order in which 'tis beſt to Conſider the Picture; he may begin at the Invention,

if

if a Hiſtory, or at the Face, if a Portrait, Or how he thinks beſt. And remark on the Advantage, and Pleaſure to be had from it, or Not.

Notwithſtanding what I have already done I fancy an Example of ſuch a Diſſertation will not be Unacceptable, becauſe it ſhall be of a very Capital Picture, and one wherein there is an Inſtance of Expreſſion which will be Supplemental to the Chapter in my Theory on that Head; 'Tis what I have not mentioned there, for I had not ſeen one of that kind when I wrote that.

The Specimen I am now about to give is part of a Letter (tho' in another Language) written to a Gentleman at *Rotterdam*, an Excellent *Connoiſſeur*, a Hearty Lover of the Art, and Maſter of

a Noble Collection of Pictures, Drawings, and Antiques; and One for whom I have upon Theſe, and many Other Accounts the utmoſt Reſpect, and Friendſhip that 'tis poſſible to have for one whom I have never had the Happineſs to See, or Converſe with Otherwiſe than at this Diſtance, Tho' my Son has, and has received particular Marks of his Favour. The Correſpondence we have the honour to have with him is by Me, and my Son Jointly, for Reaſons not here neceſſary to be given, Only in General I cannot forbear ſaying that the Vertue, Dutiful Behaviour, Induſtry, Learning, Good Senſe, and other Excellent Qualities of my Son, Together with his Taſte, and Judgment, in our Art, which is Equal to a Father's

Utmoſt

Utmoſt Hopes, and Expectations, juſtly demands My Friendſhip, beſides Something More than Common Paternal Love. This I the rather chooſe to Say becauſe I know His Modeſty would oppoſe it, and perhaps 'tis the Only Inſtance where One of Us will do what he knows the Other would not approve.

——— A Friend of ours (Mr. *Thornhill* an Excellent Hiſtory-Painter) has been in *France* lately, and has bought ſeveral good Pictures, ſome of which are arrived, the Principal of theſe is a Capital one indeed; we will give you as good an account of it as we can, and of the other when they arrive if they merit it as we believe they will.

This is of *N. Pouſſin*, 'tis 3 Foot 3 Inches long, and 2 Foot

6 Inches high, perfectly well preſerved; It was Monſieur . . . . . 's who was ſo ſeverely ſqueez'd by the Chamber of Juſtice that all his Goods were ſold, and this Picture amongſt the reſt. Poor Gentleman! — 'Tis a Story in *Taſſo*'s *Geruſalemme* Cant. 19. which is briefly this, *Tancred* a Chriſtian Hero, and *Argante* a Pagan Gyant retire to a Solitary place amongſt the Mountains to try their fortune in Single combat; *Argante* is ſlain, the other ſo deſperately wounded that after he had gone a little way he dropp'd, and fell into a ſwoon. *Erminia* who was in Love with him, and *Vafrino* his 'Squire (by what accident 'tis too long to tell) found him in this condition, but after the firſt fright perceiving Life in him ſhe bound

up

up his Wounds, and her Veil not being ſufficient for that purpoſe ſhe cut off her fine Hair to ſupply that defect, and ſo recover'd him, and brought him ſafe to the Army.

*Pouſſin* has choſen the inſtant of her cutting off her Hair; *Tancred* lyes in a Graceful Attitude, and well *contraſted* towards one end of the Picture, his Feet coming about the middle, and at a little diſtance from the bottom; *Vafrino* is at his head raiſing him up againſt a little bank on which he ſupports himſelf kneeling on His left knee. *Erminia* is at his feet, kneeling on the Ground with her Right knee; beyond her at a diſtance lyes *Argante* dead; Behind are the Horſes of *Erminia*, and *Vafrino*; And towards the top at that end of the

Picture

Picture which is on the left hand as you look upon it, and over the heads of *Tancred*, and *Vafrino* are two Loves with their Torches in their hands; the Back-Ground is the Rocks, Trunks of Trees with few Leaves, or Branches, and a Sombrous Sky.

The *Goût* is a mixture of *Pouſſin*'s uſual Manner, and (what is very rare) a great deal of *Giulio*, particularly in the Head, and Attitude of the Lady, and both the Horſes; *Tancred* is naked to the Waſt having been ſtripp'd by *Erminia* and his 'Squire to ſearch for his Wounds, he has a piece of looſe Drapery which is Yellow, bearing upon the Red in the Middle Tincts, and Shadows, this is thrown over his Belly, and Thighs, and lyes a good length upon the ground; 'twas doubtleſs painted

painted by the Life, and is intirely of a Modern Taſte. And that nothing might be ſhocking, or diſagreeable, the wounds are much hid, nor is his Body, or Garment ſtain'd with Blood, only ſome appears here, and there upon the ground juſt below the Drapery, as if it flow'd from ſome Wounds which That cover'd; Nor is he Pale, but as one reviving, and his Blood, and Spirits returning to their uſual motion.

The Habits are not thoſe of the Age in which the Scene of the Fable is laid, Theſe muſt have been *Gothick*, and Diſagreeable, it being at the latter end of the 11th, or the beginning of the 12th Century: *Erminia* is clad in Blue, admirably folded, and in a great Style, ſomething like that of *Giulio*, but more upon the

the Antique, or, *Raffaelle*; one of her feet is seen which is very Gentile, and Artfully disposd; her Sandal is very particular, for 'tis a little rais'd under the Heel as our Children's Shoes. *Vafrino* has a Helmet on with a large, bent Plate of Gold instead, and something with the turn of a Feather. We don't remember any thing like it in the Antique; There is no such thing in the Column of *Trajan*, nor that of *Antonine* (as 'tis usually call'd tho' 'tis now known to be of *M. Aurelius*) nor (I believe) in the Works of *Raffaelle*, *Giulio*, or *Polydore* when they have imitated the Ancients, tho' These, especially the two former have taken like Liberties, and departing from the Simplicity of their Great Masters have in these Instances

given

given a little into the *Gothick* taſt: This is probably *Pouſſin*'s own Invention, and has ſuch an effect that I cannot imagine any thing elſe could poſſibly have been ſo well. This Figure is in Armour, not with Labells, but Scarlet Drapery where thoſe uſually are which alſo is Antique. The two *Cupidons* are admirably well diſpos'd, and enrich, and enliven the Picture; as does the Helmet, Shield, and Armour of *Tancred* which lyes at his Feet. The Attitudes of the Horſes are exceeding fine, One of them turns his head backwards with great Spirit, the other has his Hinder part rais'd, which not only has a Noble effect in the Picture, but helps to tell what kind of place it was, which was rough, and unfrequented.

'Tis obſervable that tho' *Taſſo* ſays only *Erminia* cuts off her hair, *Pouſſin* was forc'd to explain what ſhe cut it off withal, and he has given her her Lover's Sword. We don't at all queſtion but there will be thoſe who will fancy they have here diſcover'd a notorious Abſurdity in *Pouſſin*, it being impoſſible to cut Hair with a Sword; but though it be, a Pair of Sciſſars inſtead of it, though much the fitter for the purpoſe, had ſpoil'd the Picture; Painting, and Poetry equally diſdain ſuch low, and common things. This is a Lycence much of the ſame kind with that of *Raffael* in the Carton of the Draught of Fiſhes, where the Boat is by much too little for the Figures that are in it; or with the *Laacon*, who is naked, where-

as

as being a Prieſt in his Sacerdotal Office, he muſt have been ſuppos'd to have been clad: But we need not tell you, Sir, why thoſe Noble pieces of Painting, and Sculpture were ſo managed. This puts me in mind of a fine Diſtich of Mr. *Dryden*:

*For he that Servilely creeps after Sence*
*Is ſafe, but ne'er arrives at Excellence.*

We know not whether it will be worth while to obſerve a ſmall Circumſtance; One of the Horſes is faſten'd to a Tree; If it be ſuppos'd to be *Erminia*'s, and done by her ſelf, 'twould be intollerable, ſhe muſt have had other Thoughts than to ſecure her Horſe when ſhe diſmounted, for 'twas not till *Vafrino* had found that he who at firſt ſight they took to be a Stranger (as well

as *Argante*) was *Tancred*, and then ſhe is finely deſcrib'd by *Taſſo* as Tumbling, rather than Lighting from her Horſe.

*Non ſceſe no, precipito di Sella.*

But as this may poſſibly be *Vafrino*'s, Or if 'twas her's, perhaps His care was divided betwixt the wounded Hero, and the Lady, to whom it was of conſequence to have her Horſe ſecur'd, it will not be thought partiality to ſuppoſe ſo Great a Man as *Pouſſin* would not make ſuch a Blunder as This, taking it in the worſt Sence; but 'twould be Unjuſt to determine Otherwiſe when the moſt Favourable Opinion is moſt Probable; and That being taken, here is a Beauty, not a Fault; It amplifies, and raiſes the Character

of

of *Vafrino*, tho' it would have ſpoil'd that of *Erminia*. Whether a Painter ought to go ſo far into theſe little parts is a queſtion which will bear reaſoning upon, but not here.

The Expreſſion of this Picture is Excellent throughout. The Air of *Vafrino* is Juſt, he hath a Character evidently Inferiour, but nevertheleſs, he appears Brave, and full of Care, Tenderneſs, and Affection. *Argante* ſeems to be a Wretch that dyed in Rage, and Diſpair, without the leaſt ſpark of Piety. *Tancred* is Good, Amiable, Noble, and Valiant. There are two Circumſtances in *Taſſo* which finely raiſe theſe two Characters. When theſe Champions withdrew to fight 'twas in the view of the Chriſtian Soldiers whoſe fury againſt the Pagan could hardly

be

be reſtrain'd, *Tancred* protected him from them, and as they retired together cover'd him with his Shield : Afterwards when he had him at his Mercy, and *Tancred* would have given him his Life, and in a Friendly manner approach'd him with the offer, the Villain attempted baſely to murther him, upon which provocation he diſpatch'd him immediately with Scorn, and Fury. Theſe Incidents could not be inſerted in the Picture, but *Pouſſin* has told us by the Airs he has given them that either were capable of any thing in theſe ſeveral kinds. *Erminia* muſt appear to have a mixture of Hope, and Fear, Joy, and Sorrow, this being the time when ſhe had diſcover'd Life in her Lover after having ſuppos'd him

him dead; to expreſs this (you know Sir) muſt be exceeding difficult, and yet abſolutely neceſſary, and that Strongly, and Apparently, that thoſe who look upon the Picture may know to what End ſhe cuts off her hair; and that 'tis not a Tranſport of Diſtracted Grief for the Death of him ſhe loved, who is not yet recovered from his Swoon; becauſe this Miſtake would loſe all the Beauty of the Story. For this reaſon the two Loves are admirably contrived to ſerve This purpoſe, beſides the Other already mentioned; One of them, and that the fartheſt from the Eye has Sorrow, and Fear, the other Joy, and Hope evidently in his Face; and to expreſs this yet more perfectly, (and this is Mr. *Thornhill*'s Obſervation) the for-

former has two Arrows in his hand to denote those two Passions, and their Pungency; but the Quiver of his Companion is fast shut up with a sort of a cap on the top of it. He has also a Chaplet of Jessamine on his head.

The Composition is unexceptionable: There are innumerable Instances of Beautiful Contrasts; Of this kind are the several Characters of the Persons, (all which are Excellent in their several kinds) and the several Habits: *Tancred* is half Naked: *Ermi-nia*'s Sex distinguishes Her from all the rest; as *Vafrino*'s Armour, and Helmet shews Him to be Inferiour to *Tancred*, (His lying by him) and *Argante*'s Armour differs from both of them. The various positions of the Limbs in

all

all the Figures are alſo finely Contraſted, and altogether have a lovely effect; Nor did I ever ſee a greater Harmony, nor more Art to produce it in any Picture of what Maſter ſoever, whether as to the Eaſy Gradation from the Principal, to the Subordinate Parts, the Connection of one with another, by the degrees of the Lights, and Shadows, and the Tincts of the Colours.

And Theſe too are Good throughout; They are not Glaring, as the Subject, and the Time of the Story (which was after Sun-ſet) requires: Nor is the Colouring like that of *Titian*, *Coreggio*, *Rubens*, or thoſe fine Colouriſts, But 'tis Warm, and Mellow, 'tis Agreeable, and of a Taſte which none but a Great Man could fall into: And with-

out considering it as a Story, or the Imitation of any thing in Nature the *Tout-ensemble* of the Colours is a Beautiful, and Delightful Object.

You know (Sir) the Drawing of *Poussin* who have several Admirable Pictures of his hand, This we believe is not Inferiour to any to be seen of him. But there is an Oversight, or two in the Perspective; the Sword *Erminia* holds appears by the Pommel of it to incline with the point going off, but by the Blade it seems to be upright; the other is not worth mentioning.

The Picture is highly finish'd, even in the parts the most inconsiderable, but in one, or two places there is a little heaviness of Hand; The Drawing is firmly pronounc'd, and Sometimes, chiefly

chiefly in the Faces, Hands, and Feet 'tis mark'd more than ordinarily with the point of the Pencil.

And (to ſay All in one Word,) There is ſuch a Grace, and Greatneſs ſhines throughout that 'tis one of the moſt deſireable Pictures we have yet ſeen; There is nothing to be Deſired, or Imagined which it has not, nothing to be Added, or Omitted but would have diminiſh'd its Excellency; Unleſs we have leave to except thoſe little particulars we have remarked, hardly worth mentioning; and whether we are in the Right in Thoſe is ſubmitted to better Judgments. But there are a great many Beauties we have not mentioned, and ſome that cannot be expreſſed in Words, nor known without ſee-

ing the Picture. And perhaps ſome of Both kinds we have not penetration enough to obſerve.

'Tis hard to quit ſo agreeable a Subject. Let us obſerve for the honour of *Pouſſin*, and of the Art, What a Noble, and Comprehenſive Thought! What Richneſs! and Force of Imagination! What a Fund of Science, and Judgment! What a fine, and accurate Hand is abſolutely neceſſary to the production of ſuch a Work! That two, or three Stroaks of a pencil (for Example) as in the Face of *Argante* can expreſs a Character of Mind ſo ſtrongly, and ſignificantly!

We will only obſerve further the different Idea given by the Painter, and the Poet. A Reader of *Taſſo* that thought leſs finely than *Pouſſin* would form in his Ima-

Imagination a Picture, but not Such a one as This. He would ſee a Man of a leſs Lovely, and Beautiful Aſpect, Pale, and all cut, and mangled, his Body, and Garments ſmear'd with Blood: He would ſee *Erminia*, not ſuch a one as *Pouſſin* has made her; and a thouſand to one with a pair of Sciſſars in her hand, but certainly not with *Tancred*'s Sword: The two *Amoretto*'s would never enter into his Mind: Horſes he would ſee, and let 'em be the fineſt he had ever ſeen they would be leſs fine than Theſe, and ſo of the reſt. The Painter has made a finer Story than the Poet, tho' his Readers were Equal to himſelf, but without all Compariſon much finer than it can appear to the Generality of them. And he has

more-

moreover not only known how to make uſe of the Advantages This Art has over that of his Competitor, but in what it is Defective in the Compariſon he has ſupply'd it with ſuch Addreſs that one cannot but rejoyce in the Defect which occaſion'd ſuch a Beautiful Expedient.

I confeſs we have not always Time, and Opportunity Thus to conſider a Picture, how Excellent ſoever it may be; In Thoſe Caſes *Let us not employ that Time we have in Amuſing our ſelves with the leſs conſiderable Incidents, but Remark upon the Principal Beauties, the Thought, Expreſſion,* &c.

Mr. *Thornhill* has lately brought from *France* another Picture no leſs worthy a particular Diſſertation than the former, As will eaſily be allowed, for

for 'tis of *Annibale Caracci*: Here (as it is for my preſent purpoſe) I will only obſerve in ſhort upon what is moſt Remarkable in this Surprizing Picture; which has not been long out of my Mind ſince the firſt Moment that I ſaw it.

The Subject of it is The Bleſſed Virgin as Protectreſs of *Bologna*; As appears by the Proſpect of that City at the bottom of the Picture under the Clouds on which ſhe is ſeated in Glory, encompaſs'd with Cherubims, Boy-Angels, and others as uſually deſcrib'd: But oh! the Sublimity of Expreſſion! What Dignity, and Devotion appears in the Virgin! What Awful Regard! What Love! What Delight, and Complacency is in theſe Angelick Beings towards the Virgin-Mother

Mother of the Son of God! The Aſpect of the Chriſt is proper to the Character he here ſuſtains; He is now only to denote the Virgin, as St. *Jerome*'s Lyon, St. *John*'s Eagle, and the like, He is not here as the Second Perſon in the Adorable Trinity; The Virgin is the Only Principal Figure; This is as it were a Part of Her, Whoſe Character is Alone to be conſider'd in This Caſe; And accordingly every thing contributes to raiſe It as much as poſſible; And That is done prodigiouſly. But as every thing elſe in the Picture is Addreſs'd towards Her, She in the Humbleſt, and moſt Devout Manner lifts up her Eyes towards the Inviſible, Supream Being, Directing our Thoughts thither alſo, with like Humble, Pious, and

and Devout Sentiments. If She to whom the Angels appear so vastly Inferiour is in His Presence but a poor Suppliant, What an Exalted Idea must this give us of Him !

*Angelick Minds the neareſt to thy Self,*
*Thoſe who conceive of Thee as far beyond*
*Our low conceptions as the Eagles flight,*
*Tranſcends Our utmoſt Stretch, Theſe See Thee not,*
*Nor canſt Thou be diſcern'd but by Thy ſelf;*
*What art Thou then as by Thy ſelf beheld.*
*Juſt as Thou art ! Unclouded ! Undiminiſh'd !*
*In full Perfection ! O the Joy Divine !*
*Ineffable ! of that Enlightned Mind*
*Where this Idea ſhines Eternally !*
*The Nobleſt, Lovelieſt, and moſt Excellent,*
*The Mind Divine can poſſibly conceive !*

# Of the KNOWLEDGE OF *HANDS.*

IN all the Works of Art there is to be conſider'd, the Thought, and the Workmanſhip, or Manner of Expreſſing, or Executing that Thought. What Ideas the Artiſt had we can only Gueſs at by what we ſee, and conſequently cannot tell how far he has fallen ſhort, or perhaps by Accident Ex-

Exceeded them, But the Work like the Corporeal, and Material part of Man is apparent, and to be ſeen to the utmoſt. Thus in the Art I am diſcourſing upon, Every thing that is done is in purſuance of ſome Ideas the Maſter has, whether he can reach with his Hand, what his Mind has conceiv'd, or no; and this is true in every Part of Painting. As for Invention, Expreſſion, Diſpoſition, and Grace, and Greatneſs. Theſe every body muſt ſee direct us plainly to the Manner of Thinking, to the Idea the Painter had; but even in Drawing, Colouring, and Handling, in Theſe alſo are ſeen his Manner of Thinking upon thoſe Subjects, One may by Theſe gueſs at his Ideas of what is in Nature, or what was to be wiſh'd for, or

Choſen at leaſt. Nevertheleſs when the Idea, or Manner of Thinking in a Picture or Drawing is oppoſed to the Executive part, 'tis commonly underſtood of theſe four firſt mention'd, As the other 3 are imply'd by its oppoſite.

No two Men in the World Think, and Act alike, nor is it poſſible they ſhould, Becauſe Men fall into a way of Thinking, and Acting from a Chain of Cauſes which never Is, nor Can be the Same to different Men. This Difference is notorious, and ſeen by every one with reſpect to what is the Object of our Sences, and 'tis as Evident to our Reaſon; as it is that what I have aſſigned as the Cauſe of it is the true one. There are two Inſtances that are very familiar,

and

and well known, And thoſe are Our Voices, and Hand-Writing; People of the ſame Age, the ſame Conſtitution, and in ſeveral other particulars in the ſame Circumſtances for ought appears to Common obſervation are yet as eaſily diſtinguiſhed by their Voices, as by any other Meanes: And 'tis wonderful to Conſider that in ſo few Circumſtances as what relates to the tone of the Voice there ſhould be (as there is) an Infinite Variety ſo as to produce the effect I am ſpeaking of. So in the other Caſe; if 100 Boys learn of the ſame Maſter, at the ſame time, yet ſuch will be the difference in Other reſpects that their Hands ſhall be diſtinguiſh'd even while they are at School, and more eaſily afterwards; and thus it would be if

1000,

1000, or 10000 could learn in the Same manner. They see differently, take in different Ideas, retain 'em variously, have a different power of hand to form what they conceive; *&c.* Nay if in any One Circumstance they be unlike the effect is a proportionable degree of difference.

And as it is in the Cases I have mentioned so 'tis in all others.

So 'tis therefore in the Works of the Painters, and that in a degree proportionable to what those Works are; in Paintings, therefore more than in Drawings and in Large Compositions more than in Single Figures, or other things consisting of a few parts. If in forming an *A*, or a *B* no two Men are exactly alike, neither will they agree in the manner

ner of Drawing a Finger, or a Toe, leſs in a whole Hand, or Foot, leſs ſtill in a Face, and ſo on.

And if There is really a Difference it will be diſcernable if things be attentively conſider'd, and compar'd, as is Evident from Experience in a Thouſand Inſtances beſides thoſe I have mention'd.

The ſeveral Manners of the Painters conſequently are to be known, whether in Pictures, or Drawings; as alſo thoſe of the Gravers in Copper, or Wood, Etchers, or others by whom Prints are made, if we have a ſufficient quantity of their Works to form our Judgments upon.

But Tho' there is a Real Difference in Things, This is in Various Degrees, and ſo proportionably

onably More, or Leſs apparent. Thus, Some of the Manners of the Painters are as unlike one another as *Alcibiades*, and *Therſites*; Others are leſs remarkably Unlike, as the Generality of Mens faces are; Some again have a Fraternal Reſemblance; and there are ſome few which have That which is frequently found in Twins where the difference is but juſt diſcernable.

There are ſuch Peculiarities in the turn of Thought, and Hand to be ſeen in Some of the Maſters (in Some of their Works eſpecially) that 'tis the eaſieſt thing in the World to know them at firſt Sight; ſuch as *Leonardo da Vinci*, *Michelangelo Buonarotti*, *Giulio Romano*, *Battiſta Franco*, *Parmeggiano*, *Paolo Farinati*, *Cangiagio*, *Rubens*, *Caſtiglione*,

*ſtiglione*, and ſome others; And in the Divine *Raffaelle* one often ſees ſuch a Tranſcendent Excellence that cannot be found in any other Man, and aſſures us this muſt be the Hand of him who was what *Shakeſpear* calls *Julius Cæſar. The foremoſt Man of all the World.*

There are ſeveral others, who by imitating other Maſters, or being of the ſame School, or from whatſoever other Cauſe have had ſuch a Reſemblance in their Manners as not to be ſo eaſily diſtinguiſh'd, *Timoteo d' Urbino*, & *Pellegrino da Modena*, imitated *Raffaelle*; *Cæſare da Seſto*, *Leonardo da Vinci*; *Schidone*, *Lanfranco*, and others imitated *Coreggio*; *Titian*'s firſt Manner was a cloſe imitation of that of *Giorgione*; *Gio. Battiſta Bertano*

followed his Master *Giulio Romano*, The Sons of *Bassano*, and those of *Passerotto* imitated their Fathers, *Romanino*, *Andrea Schiavone*, and *Giovanni Battista Zelotti* severally imitated *Titian*, *Parmeggiano*, and *Paolo Veronese*. *Biaggio Bolognese* imitated sometimes *Raffaele*, and sometimes *Parmeggiano*. *Rubens* was imitated by *Abraham Jansens*, and *Van-Dyke* by *Long-John* in History, and *Gildenaisel* in Portraits. *Matham* followed *Giussepino* and *Ciro Ferri Pietro da Cortona*. There is a great Resemblance of the Manner of *Michelangelo* in some of the Works of *Andrea del Sarto*, Greater in the hands of the two *Zuccaroes*; and Greater yet in Those of *Maturino*, and *Polydore*.

The

The reſt of the Maſters are Generally of a Middle Claſs, not ſo Eaſily known as the Former, nor with ſo much Difficulty as the Latter.

There is but one Way to come to the Knowledge of Hands; And that is To furniſh our Minds with as Juſt, and Compleat Ideas of the Maſters (not as Men at large; but meerly as Painters) as we can: And in proportion as we do Thus we ſhall be good *Connoiſſeurs* in This particular.

For when we judge who is the Author of any Picture, or Drawing, we do the ſame thing as when we ſay who ſuch a Portrait reſembles; In That caſe we find the Picture anſwers to the Idea we have laid up in our Minds of ſuch a Face; ſo here we compare the work under conſidera-

tion with the Idea we have of the Manner of ſuch a Maſter, and perceive the Similitude.

And as we judge of the reſemblance of a Picture by the Idea we have of the Perſon whether Preſent, or Abſent, (for we cannot ſee both at the ſame Inſtant,) juſt ſo we do in the Preſent caſe, tho' we compare that in queſtion with one, or more works allowed to be of the ſame Maſter, which we have before us at the ſame time.

Theſe Ideas of the ſeveral Maſters are to be had from Hiſtory, and from their Works.

The Former of Theſe give us General Ideas of Theſe Great Men as to the Turn of their Minds, the Extent of their Capacity; the Variations of their Styles, How their Characters were ſingly, or

as

as compar'd one with another, *&c.*

And as the Deſcription of a Picture is a part of the Hiſtory of the Maſter, a Copy, or a Print after ſuch a one may be conſider'd as a more Exact, and Perfect Deſcription of it than can be given by Words; Theſe are of great Advantage, in giving us an Idea of the Manner of Think- of that Maſter, and this in proportion as ſuch a Print, or Copy happens to be. And there is One Advantage which Theſe have in This matter, which even the Works themſelves have not; And that is, In Thoſe commonly their Other Qualities divert, and divide our Attention, and perhaps Sometimes Byaſs us in their favour throughout; As who that ſees the Vaſtneſs of Style,

and

and profound Skill in Deſigning of *Michelangelo*; Or the Fine Colouring, and Brave Pencil of *Paolo Veroneſe* can forbear being Prejudiced in favour of the Extravagance, and Indecorum of the One, and the Other's Neglect of Hiſtory, and the Antique; whereas in Theſe what one ſees of the Manner of Thinking of the Maſter one ſees Naked, and without danger of being Prejudiced by any other Excellencies in the Work it ſelf.

But 'tis on the Works Themſelves we muſt Chiefly, and Ultimately depend, not only as Expoſitors of the Hiſtories of the Maſters, but as carrying us much further, principally by giving us Ideas which no Words poſſibly can, being ſuch for which we have no Name, and which can-

cannot be communicated but by the things themſelves; Nor probably can even Thoſe give You Exactly the ſame I have, as I ſhall not conceive as You do, tho' we ſee the thing, and conſider it together at the ſame Inſtant of time.

Hiſtory will inform us of ſome Particulars which are Neceſſary to be known, and which we could not learn from their Works, but with This Alone 'twould be impoſſible to be a *Connoiſſeur* in Hands; And what is worſe we ſhall be frequently Miſled if we Truſt too much to the Ideas we receive from thence. Hiſtory, whether Written or Traditional commonly gives us Exalted Characters of Great Men; He of whom the Hiſtorian treats is his Hero for That time, and

'tis

'tis commonly ſuch a one's Intention not to make a Juſt, but a Fine Picture of them; To which our Own Prejudices in their favour do not a little contribute. By this means 'tis natural for us to imagine a Work in which we ſee great Defects could not be of a Hand, of which we have ſo favourable an Idea. 'Tis neceſſary therefore to correct This way of Thinking, and remember that Great Men are but Men ſtill, and that there are Degrees, and Kinds of Excellence of which we may have an Idea, but to which the Greateſt of Men could never arrive; God has ſaid to every Man as to the Ocean, *Hitherto ſhalt thou go, and no farther*; There are certain bounds ſet to the moſt Exalted amongſt Men beyond which they

are

are upon the Level with the moſt Inferiour : Nor can any Man Always do as he Somtimes can, nor even as he Generally does; a notorious Fault, or more than one in a Work, nay in a ſingle Figure, is conſiſtent with a Juſt Idea of *Raffaele* himſelf, and that in his Beſt time : *Raffaele* indeed could not have made a Lame, Ill-proportioned Figure, or Limb ; that is if he had taken Care, and did as well as he could ; but *Raffaele* might be in Haſt, Negligent, or Forget himſelf ; he might be Weary, Indiſpos'd, or out of Humour. Could the Inferiour Maſter to whom the Work is to be attributed upon account of theſe Faults be ſuppoſed capable of doing the reſt ? If we had ſeen an Intire Work of that Bad Kind could we have

believed the Hand that did That could have done like the Good part of the thing in queſtion? 'Tis eaſier to Deſcend than to Mount: *Raffaele* could more eaſily do like an Inferior Maſter in certain Inſtances, than ſuch a one could do like *Raffaele* in all the reſt.

And as the Ideas we have of Men frequently miſlead us in judging from Thence of their Works with reſpect to their Goodneſs, the ſame happens as to the Kinds of them. When one is poſſeſſed of the Character of *Michelangelo* (for Inſtance) as Fierce, Bold, Impetuous, Haughty, and even gone beyond *Great*, ſo as to have a mixture of the *Savage*; when one reads ſuch an Account of him as this I

have

----- Je puis dire avoir veu Michel l' Ange, bien qu' a agé de plus de ſoixante ans, & encore non de plus robuſtes, abattre plus d'eſcailles d' un treſ-dur marbre en un quart d' heure que trois jeunes tailleurs de pierre, n'euſſent peu faire en trois ou quatre, choſe preſqu' incroyable qui ne le verroit, & alloit d' une telle impetuoſite, & furie que je penſois que tout l' ouvrage deuſt aller en peices, abbatant par terre d' un ſeul coup de groſs morceaux de trois ou quatre doigts d' eſpoiſſeur, ſi ric à ric de ſa marque que ſi' l euſt paſſé outre tant ſoit peu plus qu'il ne falloit, il y avoit danger

have put in the Margin ; (And which I was the more inclined to put there becauſe 'tis Curious, and gives one a more Lively Idea of the Man than I have found almoſt any where elſe, and is withal little known) one finds it hard to conceive that ſuch a one Drew very neatly, and Finiſh'd very highly, and conſequently Young *Connoiſſeues* ha-

ger de perdre tout, parceque cela ne ſe peut plus reparer par apres, ny replaſter comme les images d' Argille, ou de Stuc.

Annotations de *Blaiſe de Vigenere* ſur le *Calliſtrate.*

ving This Idea of this great Maſter will not very readily believe ſuch Drawings to be of him, and yet 'tis inconteſtable that he did make ſuch very frequently.

Hiſtory nevertheleſs has it's Uſe in giving us Ideas of the Maſters in order to judge of their Hands, as has been ſeen already in Part, and will further appear preſently; but theſe Ideas muſt be Corrected, Regulated, and Perfected by the Works themſelves.

A Picture or Drawing has ſo many Particulars relating to it, ſuch

ſuch as the Style of Thinking, Manner of the Compoſition, Way of Folding the Draperyes, Airs of Heads; Handling of the Pen, Chalk, or Pencil; Colouring, *&c.* that 'tis no difficult matter to fix upon ſuch peculiarities of each Maſter in ſome one, or more of theſe as to form a clear, and diſtinct Idea of them: If they reſemble one another in Some things, in Others the Difference will be more apparent: The Colouring of ſeveral of the Maſters of the *Venetian* School have been like one another, but *Titian*'s Majeſty, *Tintoret*'s Fierceneſs, *Baſſan*'s Ruſticity, *Paolo Veroneſe*'s Magnificence, have eminently diſtinguiſh'd them: As do the particular ſhapes of the Legs, and Fingers of *Parmeggiano*;

*ano*; the firmneſs of the Contours and vaſtneſs of Style of *Michelangelo*, the remarkable kind of Drapery, and Hair of *Giulio*, the Divine Airs of the Heads of *Raffaele*; and ſo of the others: Every one of them have ſomething whereby they are more eſpecially known; and which may be obſerv'd by converſing with their Works, but cannot be expreſs'd by Words.

*In forming our Ideas of the Maſters on their Works Care muſt be taken of ſuch of them as have been Coppied, Wholly, or in Part from Other Maſters; or are Imitations of them.* A *Connoiſſeur* therefore muſt obſerve howmuch is every Man's Own, and what is not ſo. *Battiſta Franco* (for Example) drew from

from the Antique, after *Raffaele Michelangelo, Polydoro, &c.* You ſee the ſame ſmall Pen thr oughout; That is always his Own, but the manner of Thinking cannot be ſo: Nor is the Handling always His Intirely; becauſe he has Sometimes Imitated that of the Maſter he has Coppy'd; as when he has in Drawing Coppy'd a Drawing, and not a Painting, or the Antique: but neither is it then Intirely that of him he Coppyes, but Partly his Own. Theſe Occaſional Manners muſt not make a part of our Ideas of the Maſters, unleſs conſider'd as Such.

To compleat our Ideas of the Maſters *'tis neceſſary to take in their whole Lives, and to obſerve their ſeveral Variations ſo far as we poſſibly can.* 'Tis true he that knows any One Manner of

a Master may judge well of the Works he meets with in that Manner, but no farther. And the Mischief is Men are apt to confine their Ideas of the Master to so much only as they Know, or have Conceiv'd of him; so that when any thing appears different from That they attribute it to some Other, or pronounce 'tis not of Him; as he that fixes only upon the *Roman* Manner of *Raffaele* will be apt to do by a Work of his done before he was call'd to *Rome*; Or if he builds his Ideas only on the Best Works of that Great Man he will reject the Others, and ascribe them to some Other Hand Known, or Unknown.

There is none of the Masters but must have had their First, their Middle, and their Latter,

times;

Times: Generally (tho' not always) their Beginnings have been Moderately Good, and their Latter Works (when they have happen'd to out-live themſelves, and to decay, thro' Age, or Infirmities), are like what their Bodies then were, they have no more of their former Beauty, and Vigour. If they dy'd Early their Latter Time was Probably the Beſt; *Michelangelo*, *Titian*, and *Carlo Maratti*, Liv'd, and Painted to a very Great Age; *Raffaele*

*Dropt from the Zenith like a falling Star.*

[Milton]

Other Men by Slow, and Eaſy Steps advance in their Improvements: He flew from one De-

gree of Excellence to another with ſuch a happy Vigour that every thing he did ſeem'd better than what he had done before, and his Laſt Works, the Cartons at *Hampton-Court*, and the famous Hiſtory of the Tranſfiguration are eſteem'd to be his Beſt. His firſt manner when he came out of the School of his Maſter, was like thoſe of that Age, Stiff, and Dry; but he ſoon meliorated his Style by the Strength of his own fine Genius and the ſight of the Works of other good Maſters of that time, in and about *Florence*, chiefly of *Lionardo da Vinci*; and thus form'd a Second manner with which he went to *Rome*. Here he Found, or Procur'd whatever might contribute to his Improvement, he

ſaw

ſaw great Variety of the Precious Remains of Antiquity, and employ'd ſeveral good Hands to Deſign all of that kind in *Greece*, and elſewhere, as well as in *Italy*, of which he form'd a Rare Collection: Here he ſaw the Works of *Michelangelo* whoſe Style may be ſaid to be rather Gygantick, than Great, and which abundantly diſtinguiſh'd him from all the Maſters of that Age; I know it has been diſputed whether *Raffaele* made any Advantage from ſeeing of the Works of this great Sculptor, Architect, and Painter; which tho' 'twas (I believe) intended as a Compliment to him ſeems to me to be directly the contrary; He was too Wiſe, and too Modeſt not to ſerve

himſelf of whatſoever was worthy of his Conſideration; And that he did ſo in this Caſe is Evident by a Drawing I have of his Hand, in which One ſees plainly the *Michelangelo* Taſt. Not that he reſted here, his Noble Mind aſpir'd to ſomething beyond what the World had then to ſhew, And he accompliſh'd it in a Style, in which there is ſuch a Judicious Mixture of the Antique, of the Modern Taſte, and of Nature, together with his Own Admirable Ideas that it ſeems impoſſible that any other could have been ſo proper for the Works he was to do, and his Own, and Succeeding times. What further Views he might have had, and how much higher he would have

car-

carry'd the Art had the Divine Providence (who to the honour of Humane Nature endued him with ſuch Excellent Qualities) thought fit to have lent him longer to the World that Divine Wiſdom only knows.

*Ille hic eſt* Raphael, *timuit quo ſoſpite vinci*
*Rerum magna parens, & moriente mori.*
Epitath by Card. *Bembo.*

Thus *Raffaele* had three ſeveral Manners which are call'd his *Perugino*, his *Florentine*, and his *Roman* Manners; In all which this Great Genius is evidently ſeen. But having in the two former rais'd himſelf above all the Other Maſters, the Competition afterwards was only between *Raffaele* to Day, and *Raffaele* Yeſterday.

A great Variety is to be found in the Works of the ſame Men from Cauſes as Natural as Youth, Maturity, and Old Age. Our Bodies, and Minds have their Irregular, and Seemingly Contingent Changes as well as thoſe Stated, and Certain ones; ſuch are Indiſpoſition, or Wearineſs, The Weather, the Seaſon of the Year, Joy, and Gaiety, or Grief, Heavineſs, or Vexation, all theſe, and a thouſand other Accidents influence our Works, and produce a great Variety in them. Somtimes the Work it ſelf does not pleaſe us as to the Kind of it, ſomtimes it does not ſucceed as we Endeavour it ſhould; This is for Thoſe we Honour, and deſire to Pleaſe, for what reaſons ſoever, That goes on heavily

be-

being for Thoſe who are Leſs Obliging, or Leſs capable of ſeeing, or being Touch'd with what we do for them. Some are done in hopes of Conſiderable Recompence, Others without any ſuch Proſpect. *Tintoret* was particularly remarkable for undertaking all ſorts of Buſineſs, and at all Prices, and perform'd accordingly.

The Nature of the Works they did make another Variety in the Hands of the Maſters. *Parmeggiano* in his Drawings appears to be a greater Man than one ſees him in his Paintings, or Etch'd Prints. *Polidore* upon Paper, or in *Chairo Scuro* is one of the foremoſt in the School of *Raffaele*, but give him Colours, and you remove him

back

back many degrees. *Battista Franco*'s Drawings are exquisitely Fine, his Paintings Contemptable; even *Giulio Romano*'s Pencil in Oyl has not the transcendent Merit of his Pen in Drawings; This has a Spirit, a Beauty, and Delicacy inimitable; That is comparatively Heavy, and Disagreeable, for the most part, for I know of some Exceptions. The Subject also makes a vast difference in the Works of these great Men; *Giulio Romano* was fitter to paint the Birth of the Son of *Saturn*, than that of the Son of God; as *Michelangelo* was better qualified to paint a *Hercules*, and *Anteus*, than the Last Judgment; but *Parmeggiano* and *Coreggio*, who were Prodigies in all Subjects

that

that were Lovely, and Angelical would have been almoſt upon the level with Common Men in either of thoſe other; a Holy Family of *Raffaele* is as the Work of an Angel of the Higheſt Order, a Slaughter of the Innocents of Him ſeems to be done by One of the Loweſt.

'Tis no Unuſual thing for Maſters to go from one Manner to Another that they like Better, whether to Imitate ſome other Maſters, or Otherwiſe. *Spagnoletto* ſet out out finely, Imitating *Coreggio* with great Succeſs, this Good Manner he forſook for that Terrible one he is to well known by, and in which he continued to the laſt. *Giacomo Pontormo* from a Good *Italian* Style fell

to imitating *Albert Durer*, *Cau : Giacinto Brandi* left his firſt *Caravaggio*-Manner in which he was an excellent Maſter, and apply'd himſelf to it's direct Oppoſite, that of *Guido*, in which not ſucceeding, he endeavour'd to return to his former way of Painting, but could never regain the Ground he had loſt. Beſides this, One Maſter Imitates Another Occaſionally, and Coppies their Works, or their Style at leaſt to try Experiments, or to pleaſe Themſelves, or Thoſe that Employ them, or perhaps ſometimes to Deceive, or for whatever other reaſons.

In Coppying tho' never ſo Servilely there will be ſuch a Mixture of the Coppier as to make what is done a Different Man-

Manner; but 'tis very apparently ſo when This is done by a Maſter who Cannot, or Will not ſo ſtrictly confine himſelf. Sometimes ſuch a One Coppies as it were but in Part, that is he takes the Thought of Another but keeps to his Own Manner of Executing it; This was frequently done by *Raffaele* after the Antique, *Parmeggiano*, and *Battiſta Franco* Thus Coppied *Raffaele*, and *Michelangelo*; and ſo *Rubens* Coppied *Raffaele*, *Titian*, *Pordonone*, *&c.* of which I have many Inſtancse. In theſe Caſes the Maſter will be Evidently ſeen but being mix'd with the Idea of Other Men this Compound Work will be very different from one Intirely his Own.

In Drawings one finds a great Variety, from their being First Thoughts, (which often are very Slight, but Spirituous Scrabbles) or more Advanced, or Finish'd. So some are done one Way, some Another ; a Pen, Chalks, Washes of all Colours; heightned with White, Wet, or Dry, or not Heightned. All the Masters have had the First Kind of Variety, tho' Some more than Others there are few Finish'd Works of *Titiano*, *Bassano*, *Tintoretto*, *Baccio Bandinelli*, *Coreggio*, *Annibale Caracci*, and Others, I mean Few in proportion to the Number of the Drawings which we have of Them ; which indeed may be said of them All, tho' of those I have nam'd more particularly, But of *Rubens*,

*Rubens*, *Giuſeppino*, *Paolo Farinato*, *Primaticcio*, *Michelangelo*, *Lionardo da Vinci* Many ſuch are ſeen, *Biaggio Bologneſe* rarely made any other. And of *Parmeggiano*, *Battiſta Franco*, *Pierino del Vaga*, *Polidoro*, *Giulio Romano*, *Andrea del Sarto*, and even of *Raffaele* himſelf on frequently ſees Finiſh'd Drawings. As for the Latter Kind of Variety 'tis to be found chiefly in *Raffaele*, *Polidoro*, and *Parmeggiano*; whereas *Michelangelo*, *Baccio Bandinelli*, *Biaggio Bologneſe*, *Giulio Romano*, *Battiſta Franco*, *Paolo Farinato*, *Cangiagio*, *Paſſerotto*, and the two *Zuccaros* kept generally to the ſame Manner; and ſome of them are very remarkable for it.

There

There are Inſtances (Laſtly) of ſome whoſe Manners have been chang'd by ſome Unlucky Circumſtances. Poor *Annibale Caracci!* He ſunk at once, his great Spirit was ſubdu'd by the Barbarous Uſage of Cardinal *Farneſe*, who for a Work which will be one of the Principal Ornaments of *Rome* ſo long as the Palace of that Name remains, which coſt that vaſt Genius many years Inceſſant Study, and Application, and which he had all poſſible reaſon to hope would have been rewarded in ſuch a Manner as to have made him Eaſy the Remainder of his Life: For This Work that Infamous Eccleſiaſtick paid him as if he had been an Ordinary Mechanick. After this he liv'd not long

long, Painted but little, and that in no degree equal to what he had done before

*Why couldſt thou not O* Annibale *ſuſtain*
*Thy Odious Wrongs with generous diſdain?*
*Why ſink beneath their weight that Future (times*
*Might do Thee Right, and curſe his Purpled (Crimes?*
*Unhappy Man! how great thy Vertues (were!*
*Oh that thou hadſt had Fortitude to bear*
*The Ills that Fate allotted to thy Share:*
*Vain Wiſh! for Fate allotted too thy fall,*
*Fate uncontrolable that governs all;*
*Or Fate, or what we Providence may (call.*
*Elſe other Thoughts had fill'd thy lab'ring (Mind,*
*Thoughts to the World, and to Thy ſelf more (kind:*
*Tranſcendent was thy Art; no reaſon why*
*Becauſe 'twas unrewarded it muſt dye:*

*In-*

*Injur'd thou wert; But why muſt* Annibale,
*Why He, and not the Guilty Prelate fall?*

*Guido Reni* from a Prince-like affluence of Fortunce (the Juſt Reward of his Angelick Works) fell to a Condition like that of a Hired Servant to one who ſupply'd him with Money for what he did at a fix'd rate, and That by his being Bewitch'd with a Paſſion for Gaming, whereby he loſt vaſt Summs of Money, and even what he Got in this his State of Servitude by Day, he commonly Loſt at Night; nor could he ever be cur'd of this Curſed Madneſs. Thoſe of his Works therefore which he did in this Unhappy part of his Life may eaſily be conceiv'd to be in a different Style from what he did

did before, which in ſome things, that is in the Airs of his heads (in the Gracious Kind) had a Delicacy in them peculiar to Himſelf, and almoſt more than Humane. But I muſt not multiply Inſtances. *Parmeggiano* is one that alone takes in all the ſeveral kinds of Variation, One ſees (in his Drawings) all the ſeveral Manners of Handling; Pen, Red Chalk, Black Chalk, Waſhing, with, and without Heightening; on all Colour'd Papers, and in all the Degrees of Goodneſs, from the loweſt of the Indifferent up to the Sublime; I can produce Evident Proofs of this in ſo eaſy a Gradation that one cannot deny but that he that did This, might do That, and very probably did ſo; And thus one

may Aſcend, and Deſcend, like the Angels on *Jacob*'s Ladder whoſe Foot was upon the Earth, but its top reach'd to Heaven.

And this Great Man had his Unlucky Circumſtance, he became Mad after the Philoſopher's Stone, and did but very little in Painting, or Drawing afterwards; Judge what that was, and whether there was not an alteration of Style from what he had done before this Devil poſſeſs'd him. His Creditors endeavour'd to Exorciſe him, and did him ſome Good, for he ſet himſelf to Work again in his Own Way; But if a Drawing I have of him of a *Lucretia* be That he made for his Laſt Picture, as it probably is (*Vaſari* ſays That was the Subject of it,) 'tis an Evident proof

proof his Decay, 'tis Good indeed, but it wants much of the Delicacy which is commonly ſeen in his Works, And ſo I always thought before I knew, or Imagin'd it to be done in this his Ebb of Genius.

Thus it is evident that to be Good *Connoiſſeurs* in Judging of Hands we muſt extend our Thoughts to all the Parts of the Lives, and to all the Circumſtances of the Maſters; to the Various Kinds, and Degrees of Goodneſs of their Works, and not confine our ſelves to One Manner only, and a Certain Excellency found only in Some things they have done, upon which Some have form'd their Ideas of thoſe Extraordinary Men, but very Narrow, and Imperfect Ones.

*Great Care must be taken as to the Genuineſs of the Works on which we form our Ideas of the Maſters*, for abundance of things are attributed to Them, chiefly to Thoſe that are moſt Famous which They never ſaw.

If two, or more conſiderable Maſters reſemble each other, the moſt Conſiderable uſually Fathers the Works of them both: Thus *Annibale* has the Honour, or the Diſgrace of much of what was done by *Lodovico*, or *Agoſtino Caracci*; and many of our *Carlo Maratti*'s are of *Giuſeppe Chiari*, or ſome Other of his Schollars; a Coppy, or an Imitation of a Great Man, or even the Work of an Obſcure hand that has any Similitude to His, is preſently of Him. Nay

Pictures,

Pictures, or Drawings are frequently *Chriſtned* (as they call it) Arbitrarily, or Ignorantly, as Avarice, Vanity, or Caprice has directed. I believe there are few Collections without Inſtances of theſe Miſ-named Works, Some that I have ſeen are Notorious for it. Nor do I pretend that my Own has not Some few on which I would not have the leaſt dependance in forming an Idea of the Maſters whoſe Names they bear. They are as I found them, and may be Rightly *Chriſtned* for ought I know; I leave the Matter as Doubtfull, in Hopes of Future Diſcoveries; But a Name I Know, or Believe to be Wrong I never ſuffer to remain, I either expunge it, and leave the Work without Any, Or give it ſuch as

I am Assured, or have Probable Arguments to Believe is Right.

It cannot be deny'd but that This is a considerable Discouragement to one that is desirous to be a *Connoisseur*, not much Unlike That which perplexes some Good People when they reflect upon the many Contrary Opinions pretended to be of Divine Authority. But as in That Case there are certain Fundamental, Self-Evident, or Demonstrable Principles, or such whose Authority is sufficiently establish'd by Rational Arguments, to which Principles a Man may always have recourse, and by comparing Doctrines pretended to be from God with These be able to judge for Himself of the Truth

of

of ſuch Pretences: So here there are certain Pictures, and Drawings of ſeveral of the Maſters, chiefly of the moſt Conſiderable ones, that a Beginner in the buſineſs of a *Connoiſſeur* will find at his firſt ſetting out, and always meet with in his Way that will ſerve him as Safe, and Sufficient Guides in This Affair.

Such are Thoſe whoſe Genuineſs is abundantly eſtabliſhed by Hiſtory, Tradition, and Univerſal Conſent; As the Works of *Raffaele* in the *Vatican*, and at *Hampton-Court*; Thoſe of *Coreggio* in the *Cupolla* at *Parma*; of *Annibale Caracci* in the Gallery of *Farneſe* at *Rome*; of *Van-Dyck* in many Families in *England*, and a great many more of Theſe, and Other Maſters all over *Europe*. The

The Deſcriptions of Works in *Vaſari*, *Cinelli* and other Writers, or the Prints extant of them prove abundance of Pictures, and Drawings to be Genuine, Suppoſing them not to be Coppies; which their Excellency may be as Certain a Proof of to a Good Judge of That, and Proportionably to one that is Leſs Advanced in That branch of Science.

The General Conſent of *Connoiſſeurs* is what I believe will be allow'd to be Sufficient to conſtitute a Picture, or a Drawing to be a Guide in this Caſe.

Many Maſters have ſomething ſo Remarkable, and Peculiar that their Manner in General is ſoon known, and the Beſt in Theſe Kinds ſufficiently appear to be

Ge-

Genuine ſo that a Young *Connoiſſeur* can be in no Doubt concerning Them.

Now tho' ſome Maſters differ exceedingly from Themſelves, yet in All there is ſomthing of the ſame Man; As in all the Stages of our Lives there is a General Reſemblance; ſomthing of the ſame *Traits* are ſeen in our Old Faces as we had in our Youth; When we have fix'd a few of the Works of the Maſters as Genuine, Theſe will Direct us in the Diſcovery of Others, with Greater, or Leſſer degrees of Probability as the Similitude betwixt Them, and Thoſe already allow'd to be Genuine happens to be.

An Idea of the moſt Conſiderable Maſters who have had a

great Variety in them may be ſoon gotten as to their moſt Common Manner, and General Character, which by ſeeing Pictures, and Drawings, with Care, and Obſervation will be Improv'd, and Enlarg'd perpetually.

And there are Some Maſters who when you have ſeen two or three of their Works will be known again eaſily, having had but very little Variety in the Manners, or Somthing ſo peculiar throughout as to diſcover them immediately.

As for Obſcure Maſters, or thoſe whoſe Works are little known 'tis impoſſible to have any juſt Idea of Them, and conſequently to know to whom to attribute a Work of their hands when

when we happen to meet with them.

*When we are at a loſs, and know not to what Hand to attribute a Picture, or Drawing it is of uſe to conſider of what Age, and what School it Probably is;* This will reduce the Enquiry into a Narrow Compaſs, and oftentimes lead us to the Maſter we are ſeeking for. So that beſides the Hiſtory of the Particular Maſters, which (as has been ſeen already) is neceſſary to be known by every one that would be *Connoiſſeurs* in Hands; The General One of the Art, and the Characters of the ſeveral Schools is ſo too. Of the Firſt I have occaſionally given ſome few Touches throughout This, and my Former Book; Of the other

I ſhall make Light Sketches in the 2d Part of This, referring you for the Whole to the Accounts at large in the Authors who have profeſſedly treated on Thoſe Subjects.

He that would be a Good *Connoiſſeur* in Hands muſt know how to Diſtinguiſh Clearly, and Readily, not only betwixt One thing, and Another, but when two Different things nearly Reſemble, for This he will very Often have occaſion to do, as 'tis eaſy to obſerve by what has been ſaid already. But I ſhall have a further occaſion to enlarge on this particular,

Laſtly, *To attain that branch of Science of which I have been treating a Particular Application to That very thing is requiſite.* A Man may be

be a Good Painter, and a Good *Connoiſſeur* as to the Merit of a Picture, or Drawing, and may have ſeen all the Fine ones in the World, and not know any thing of This Matter; 'Tis a thing intirely diſtinct from all Theſe Qualifications, and requires a Turn of Thought accordingly.

OF

# OF ORIGINALS AND COPPIES.

ALL that is done in Picture is done by Invention; Or from the Life; Or from another Picture; Or Lastly 'tis a Composition of One, or More of these.

The

The term Picture I here underſtand at large as ſignifying a Painting, Drawing, Graving, &c.

Perhaps nothing that is done is Properly, and Strictly Invention, but derived from ſomthing already ſeen, tho' ſomtimes Compounded, and jumbled into Forms which Nature never produced: Theſe Images laid up in our Minds are the Patterns by which we Work when we do what is ſaid to be done by Invention; juſt as when we follow Nature before our eyes, the only difference being that in the Latter caſe theſe Ideas are freſh taken in, and immediately made uſe of, in the other they have been repoſited there, and are leſs Clear, and Lively.

So

So That is ſaid to be done by the Life which is done the thing intended to be repreſented being ſet before us, tho' we neither follow it Intirely, nor intend ſo to do, but Add, or Retrench by the help of preconceiv'd Ideas of a Beauty, and Perfection we imagine Nature is capable of, tho' 'tis Rarely, or Never found.

We a ſay a Picture is done by the Life as well when the Object repreſented is a thing Inanimate, as when 'tis an Animal ; and the work of Art, as well as Nature ; But then for Diſtinction the term *Still-Life* is made uſe of as occaſion requires.

A Copy is the Repetition of a Work already done when the Artiſt endeavours to follow That ; As he that Works by Invention,

vention, or the Life endeavouring to Coppy Nature, seen, or Conceived makes an Original.

Thus not only That is an Original Painting that is done by Invention, or the Life Imediatly; but That is so too which is done by a Drawing, or Sketch so done; That Drawing, or Sketch not being Ultimately intended to be followed, but used only as a help towards the better imitation of Nature, whether Present, or Absent.

And tho' this Drawing, or Sketch is Thus used by Another hand than that by which 'tis made, what is so done cannot be said to be a Copy: the Thought indeed is partly borrowed, but the Work is Original.

For the same reason if a Picture be made after Another, and afterwards

wards gone over by Invention, or the Life, not following That, but endeavouring to improve upon it, it Thus becomes an Original.

But if a Picture, or Drawing be Coppy'd, and the Manner of Handling be imitated, tho' with ſome liberty ſo as not to follow every Stroak, and Touch it ceaſes not to be a Coppy; as that is truly a Tranſlation where the Sence is kept tho' it be not exactly Literal.

If a Larger Picture be Coppied tho' in Little, and what was done in Oyl is imitated with Water-colours, or Crayons, that firſt Picture being Only endeavour'd to be follow'd as cloſe as poſſible with Thoſe Materials, and in thoſe Dimentions, This is as truly a Coppy as if it were done as Large, and in the

ſame

ſame Manner as the Original.

There are ſome Pictures, and Drawings which are neither Coppies, nor Originals, as being partly One, and partly t'other. If in a Hiſtory, or large Compoſition, or even a Single Figure, a Face, or more is incerted, Coppied from what has been done from the Life, ſuch Picture is not intirely Original. Neither is that So, nor Intirely Coppy where the Whole Thought is taken, but the Manner of the Coppier uſed as to the Colouring, and Handling. A Coppy Retouch'd in Some places by Invention, or the Life is of this Æquivocal kind. I have ſeveral Drawings firſt coppied after Old Maſters, (*Giulio Romano* for example,) and then Heightned, and endeavour'd

deavour'd to be improved by *Rubens*; So far as His hand has gone is therefore Original, the reſt remains pure Coppy. But when he has thus wrought upon Original Drawings (of which I have alſo many Inſtances,) the Drawing looſes not its firſt Denomination, 'tis an Original ſtill, made by two ſeveral Maſters.

The Ideas of Better, and Worſe are generally attached to the Terms Original, and Coppy; and that with good reaſon; not only becauſe Coppies are uſually made by Inferiour Hands; but becauſe tho' he that makes the Coppy is as Good, or even a Better Maſter than he that made the Original whatever may happen Rarely, and by Accident, Ordinarily the Coppy will fall ſhort: Our Hands cannot reach

what

what our Minds have conceiv'd ; 'tis God alone whoſe works anſwer to his Ideas. In making an Original our Ideas are taken from Nature ; which the Works of Art cannot equal : When we Coppy 'tis theſe Defective Works of Art we take our Ideas from ; Thoſe are the utmoſt we endeavour to arrive at ; and theſe lower Ideas too our Hands fail of executing perfectly : An Original is the Eccho of the Voice of Nature, a Coppy is the Eccho of that Eccho. Moreover, tho' the Maſter that Coppies be Equal in General to him whoſe work he follows, yet in the Particular Manner of that Maſter he is to imitate he may not : *Van-Dyck* (for Example) might have as fine a Pencil as *Coreggio* ; *Parmeggiano* might handle

handle a Pen, or Chalk as well as *Raffaele*; but *Van-Dyck*, was not ſo Excellent in the Manner of *Coreggio*, nor *Parmeggiano* in that of *Raffaele* as they Themſelves were: Laſtly, In making an Original we have a Vaſt Latitude as to the Handling, Colouring, Drawing, Expreſſion, *&c.* in Coppying we are Confin'd; Conſequently a Coppy cannot have the Freedom, and Spirit of an Original; ſo that tho' he that made the Original Coppies his Own Work it cannot be expected it ſhould be as well.

But tho' it be Generally true that a Coppy is Inferiour to an Original it may ſo happen that it may be Better; As when the Coppy is done by a much Better hand; an Excellent Maſter can no more ſink down to the

Bad-

Badneſs of ſome Works than the Author of ſuch can riſe to the Other's Excellence. A Coppy of a very Good Picture is preferrable to an Indifferent Original; for There the Invention is ſeen almoſt Intire, and a great deal of the Expreſſion, and Diſpoſition, and many times good Hints of the Colouring, Drawing, and other Qualities. An Indifferent Original has nothing that is Excellent, nothing that touches, which ſuch a Coppy I am ſpeaking of Has, and that in proportion to its Goodneſs as a Coppy.

When we conſider a Picture or a Drawing, and the Queſtion is whether 'tis a Coppy, or an Original the State of that Queſtion will be

I. In thoſe very Terms.

II. Is

II. Is this of ſuch a Hand, or after him?

III. Is ſuch a Work, ſeen to be of ſuch a Maſter, Originally of Him, or a Coppy after ſome Other?

Laſtly, Is it done by This Maſter from the Life, or Invention? or Coppy'd after ſome Other Picture of his Own?

In the Firſt of theſe Caſes neither the Hand, nor the Idea is known; In the Second the Idea is ſuppos'd to be ſo, but not the Hand; In the Third the Hand is known, but not the Idea, and in the Laſt both the Hand, and the Idea is known, but not whether 'tis Original, or Coppy.

There are certain Arguments made uſe of in determining upon one, or more of theſe Queſtions

ſtions which are to be rejected; If there are two Pictures of the ſame Subject, the ſame Number of Figures, the ſame Attitudes, Colours, *&c.* it will by no means follow that One is a Coppy; for the Maſters have frequently repeated their Works either to pleaſe Themſelves, or Other people, who ſeeing, and liking One have deſired Another like it. Some have fancied the Great Maſters made no Finiſh'd Drawings, as not having Time, or Patience ſufficient, and therefore pronounce all Such to be Coppies; I will not oppoſe this Falſe Reaſoning by ſomthing in the Same way, tho' I might; (I hate Arguments *ad hominum*, becauſe if I diſpute 'tis not for Victory but Truth) but let the Drawing have the Other Good Properties of an Original Thoſe will be Argu-

ments in it's favour which the Finiſhing cannot Overthrow, or ſo-much as Weaken. Nor will the Numbers of Drawings which we have here in *England*, which are attributed to *Raffaele*, or any other Maſter be any Arguments not only againſt the Originality of any One of them in particular (for that for certain it cannot be) no, nor even that Some of them muſt be Coppies. That theſe Great men made vaſt Numbers of Drawings is certain, and oftentimes many for the ſame Work; And that they are hardly to be found in *Italy* is nothing to the purpoſe; the Riches of *England*, *Holland*, *France*, and other Countries of *Europe* may well be ſuppoſed to have drawn away by much the greateſt Number of what Curioſities could be had. But I have no Inclination to dwell upon

upon ſuch a poor, and low way of Arguing, and ſo Unworthy of a *Connoiſſeur*; Let us judge from the things Themſelves, and what we See, and Know, and Thus Only.

I. There are ſome Pictures, and Drawings which are ſeen to be Originals, tho' the Hand, and Manner of Thinking are neither of them known, and that by the Spirit, and Freedom of them: which ſomtimes appears to ſuch a degree as to Aſſure us 'tis impoſſible they ſhould be Coppies. But we cannot ſay on the contrary when we ſee a Tame, Heavy Handling that 'tis not Original meerly upon That account, becauſe there have been many Bad Originals, and ſome Good Maſters have fallen into a Feebleneſs of Hand, eſpecially in their Old Age.

Somtimes there appears ſuch a

Nature, together ſomuch Liberty that this is a further evidence of the Originallity of ſuch Works.

There is Another, and a more Maſterly way of judging, and that is by comparing the Unknown Hand, and Manner of Thinking one with another. The Invention, and Diſpoſition of the Parts in a Coppy, and Some of the Expreſſion always remains, and are the ſame as in the Original; Let Theſe be compar'd with the Airs of the Heads, the Grace, and Greatneſs, the Drawing, and Handling; if Theſe be all of a piece, and ſuch as we can believe All may be the Work of the ſame perſon 'tis probable 'tis an Original, at leaſt we cannot pronounce it to be Otherwiſe. But if we ſee a Wiſe, and Ingenious Invention, a judicious Diſpoſition, but want of Harmony; Graceful, and Noble Actions,

but

but Ill perform'd, ſilly Airs of Heads, Bad Drawing, a Low Taſt of Colouring, and a Timerous, or Heavy Hand, This we may be Aſſured is a Coppy in a degree proportionable to the difference we ſee in the Head, and Hand that contributed to the production of this *Linſey-Woolſey* performance.

II. To know whether a Picture, or Drawing be of the Hand of ſuch a Maſter, or After him One muſt be ſo well acquainted with the Hand of that Maſter as to be able to diſtinguiſh what is Genuine, from what is not ſo; The Beſt Counterfeiter of Hands cannot do it ſo well as to deceive a good *Connoiſſeur*; the Handling, the Colouring, the Drawing the Airs of Heads, Some, nay All of theſe diſcover the Author; More, or Leſs Eaſily however as the Manner of the Maſter happens

to

to be; What is highly Finiſhed (for Example) is more eaſily Imitated than what is Looſe, and Free.

'Tis impoſſible for any one to transform himſelf imediatly, and become exactly Another Man; a hand that has been always moving in a certain manner cannot at Once, or by a few Occaſional Eſſays get into a different kind of motion, and be as Perfect at it as he that practices it continually: 'Tis the ſame in Colouring, and Drawing; they are as impoſſible to be Counterfeited as the Handling: Every Man will Naturally, and Unavoidably mix Somthing of Himſelf in all he does if he Coppies with any degree of Liberty: If he attempts to follow his Original Servilely, and Exactly, That cannot but have a Stiffneſs which will eaſily diſtinguiſh what is So done from

from what is perform'd Naturally, Eaſily, and without Reſtraint.

I have perhaps one of the greateſt Curioſities of This kind that can be ſeen, becauſe I have both the Coppy, and the Original; both are of Great Maſters, the Coppier was moreover the Diſciple of him he endeavour'd to Imitate, and had Accuſtom'd himſelf to do ſo, for I have ſeveral Inſtances of it, which I am very certain of tho' I have not ſeen the Originals. *Michelangelo* made That I am now ſpeaking of, and which I Joyfully purchaſed lately of one that had juſt brought it from Abroad; 'tis a Drawing with a Pen upon a large half ſheet, and conſiſts of 3 Standing Figures: the Coppy is of *Battiſta Franco*, and which I have had ſeveral years, and always judg'd it to be what I Now find

it

it is. 'Tis an amazing thing to see how Exactly the Measures are follow'd for it does not appear to have been done by any other help than the Correctness of the Eye, if it has been trac'd off, or measur'd throughout 'tis as strange that the Liberty should be preserv'd that is seen in it; *Battista* has also been exact in following every stroak, even what is purely Accidental, and without any meaning; so that one would think he endeavour'd to make as just a Coppy as possible, both as to the Freedom, and Exactness. But Himself is seen throughout most apparently: as great a Master as he was he could no more Counterfeit the Vigorous, Blunt pen of *Michelangelo*, and that Terrible Fire that is always seen in Him than he could have manag'd the Club of *Hercules*.

I am well aware of the Objection that will be made to what I am saying founded upon the Instances of Coppies that have deceiv'd very Good Painters who have judg'd them to be of the Hands they were only Counterfeits of, and even when These Hands have been their Own; To which I answer,

1. A Man may be a very good Painter, and not a good *Connoisseur* in This particular. To know, and distinguish Hands, and to be able to make a good Picture are very different Qualifications, and require a very different Turn of Thought, and both a particular Application.

2. 'Tis probable those that have been Thus mistaken have been too precipitate in giving their Judgments; and not having any Doubt upon the Matter have pro-

nounced without much Examination.

Laſtly, Admitting it to be true that there have been Inſtances, of Coppies of This kind not poſſible to be detected by the Ableſt *Connoiſſeurs*, (which however I do not believe) yet This muſt needs happen ſo very Rarely that the General Rule will however ſubſiſt.

III. The next Queſtion to be ſpoken to is, Whether a Work ſeen to be of ſuch a Maſter is Originally of Him, or a Coppy after ſome Other.

And here the firſt Enquiry will be Whether as we ſee the Hand of ſuch Maſter in the Picture, or Drawing before us His Idea is alſo in it: And if it be judg'd the Thought is Not Originally of Him we muſt further Enquire Whether he who did the Work under conſideration endeavour'd

to

to follow that Other Maſter as well as he could, ſo as to make what he did properly a Coppy; Or took ſuch a Liberty as that his Work thereby becomes an Original.

This mixture, the Hand of One, and the Idea of Another is very frequently ſeen in the Works of Some of the greateſt Maſters. *Raffaele* has much of the Antique in his, not only Imitations, but Coppies. *Parmeggiano*, and *Battiſta Franco* drew after *Raffaele*, and *Michelangelo*; and the Latter made abundance of Drawings from the Antique having had an Intention to Etch a Book of that kind. *Rubens* drew very much from Other Maſters, eſpecially from *Raffaele*; almoſt all that *Biaggio Bologneſe* did was Borrowed from *Raffaele*, or *Parmeggiano*, or Imitations of their way of

Thinking. But this mixture is Rarely, or Never ſeen in *Leonardo da Vinci*, *Michelangelo*, *Coreggio*, and Others: *Giulio Romano*, and much more *Polidore* had ſo imbib'd the Taſt of the Ancients as to Think much in their Way, tho' eaſily to be diſtinguiſh'd however. It would be too tedious to be more particular; Thoſe who acquaint themſelves throughly with the Works of theſe Great men will furniſh themſelves with Obſervations of This kind ſufficient for their purpoſe: And This he that would judge in the preſent Caſe muſt do; for 'tis obvious the only way to know Whether the Idea, and the Hand are of the ſame Maſter, is by being a good *Connoiſſeur* with relation to the Hands, and Ideas of the Maſters. And then to know Whether the Work ought to be conſider'd

of

as an Original, or not, he must clearly conceive what are the just Definitions of a Coppy, and an Original, as distinguish'd from eath other.

IV. Coppies made by a Master after his Own Work are discoverable by being well acquainted with what that Master did when he followed Nature; These shall have a Spirit, a Freedom, a Naturalness which even He cannot put into what he Coppies from his Own Work, as has been noted already.

As for Prints, tho' what I have been saying not only in the Present, but Precedent Chapters is for the most part applicable to Them, as well as to Pictures, and Drawings (which I have all along had almost wholly in my Mind,) yet there being somthing Peculiar to These I have chose to reserve what

I had to ſay concerning Them in particular to This place.

Prints whether Grav'd in Metal, or Wood, Etch'd or *Mezzo-Tinčto* are a ſort of Works done in ſuch a Manner as is not ſo proper as that whereby Paintings, or Drawings are performed, it not being poſſible by It to make any thing ſo Excellent as in the Others. But This way of Working is Choſen upon Other Accounts, ſuch as that thereby great Numbers are produced inſtead of One, ſo that the thing comes into Many hands; and that at an Eaſy Price.

Of Prints there are two Kinds: Such as are done by the Maſters themſelves whoſe Invention the Work is; and ſuch as are done by Men not pretending to Invent, but only to Coppy (in Their way) Other men's Works.

The

The Latter ſort of Prints are always profeſs'd Coppies with reſpect to the Invention, Compoſition, Manner of Deſigning, Grace, and Greatneſs. But Theſe Prints may be alſo Coppied as they frequently are, and to know what are So, and what are Originals is by being well acquainted with the Hands of the Graver, or Etcher, who in This reſpect are the Maſters, as the Painter from whom They Coppied were to Them.

The Former Sort may again be Subdivided into three Kinds. 1. Thoſe they have done after a Painting of their Own. 2. Thoſe done after a Drawing alſo done by Themſelves, or Laſtly what is Deſign'd upon the Plate, which has been Somtimes done eſpecially in Etching. The 1ſt of theſe are Coppies after their Own Works;

Works; and ſo may the 2d, or they may not, according as the Drawing they have made previouſly to it happens to be: but Both are ſo but in Part; what is Thus done being a Different way of Working. But if it be Deſign'd on the Plate 'tis a kind of Drawing (as the Others are) tho' in a Manner Different from the reſt, but 'tis purely, and properly Original.

And the Hands of the Maſters are to be known in This way as in all Others, and ſo what are Genuine, and what are Coppies, and how far.

The Excellence of a Print, as of a Drawing conſiſts not particularly in the Handling; This is but One, and even one of the Leaſt conſiderable parts of it: 'Tis the Invention, the Grace, and Greatneſs, and thoſe Princi-

pal

pal things that in the firſt place are to be regarded. There is better Graving, a finer *Burin* in many Worthleſs Prints than in thoſe of *Marc Antonio*, but thoſe of Him that come after *Raffaele* are Generally more eſteem'd than even thoſe which are Grav'd by the Maſters themſelves; tho' the Expreſſion, the Grace, and Greatneſs, and other Properties wherein that Inimitable Man ſo much excell'd all Mankind appear to be but Faintly mark'd if compar'd with what *Raffaele* himſelf has done; yet even That Shaddow of Him has Beauties that Touch the Soul beyond what the Beſt Original Works of Moſt of the Other Maſters tho' very conſiderable ones can do, And this muſt be ſaid too, that tho' *Marc Antonio*'s Gravings come far ſhort of what *Raffaele* himſelf did, all others

that have made Prints after *Raffaele* come vaſtly ſhort of Him, becauſe He has Better imitated what is moſt Excellent in that Beloved, Wonderful Man than any Other has done.

The Prints Etch'd by the Maſters Themſelves; ſuch as thoſe of *Parmeggiano*, *Annibale Caracci*, and *Guido Reni*, (who are the Chief of thoſe of whom we have Works of This kind) are Conſiderable upon the Same Account; not for the Handling, but the Spirit, the Expreſſion, the Drawing, and other the moſt Excellent Properties of a Picture, or Drawing; tho' by the Nature of the Work they are not equal to what they have done in Thoſe ways of Working.

And 'tis further to be obſerv'd, that as Prints cannot be ſo good as Drawings they abate in the Good-

Goodneſs they have by the Wearing of the Plates; They thus become to have Leſs Beauty, Leſs Spirit, the Expreſſion is Fainter, the Airs of the Heads are loſt, and the Whole is the worſe in proportion as the Plate is worn: Unleſs it be too Hard at firſt, and then thoſe Prints are the Better that are taken after that Hardneſs is worn off.

It were much to be wiſh'd that all who have apply'd themſelves to the Coppying of Other mens Works by Prints (of what Kind ſoever) had more ſtudied to become Maſters in thoſe Branches of Science which are neceſſary to a Painter (except what are Peculiar to Them as ſuch) than they have Generally done; their Works would Then have been much more deſirable than they are. Some few indeed have done This, and their

Prints are Esteem'd accordingly.

And This must be further observed to the Advantage of Prints as compar'd with Drawings; tho' they are by no means Equal to them upon Other accounts (as has been already noted) they are usually done from the Finish'd Works of the Masters, and so are their Last, their utmost Thoughts on the Subject, whatever it be. So much for Prints.

There is one Qualification absolutely necessary to him that would know Hands, and distinguish Coppies from Originals; As it also is so whosoever would judge well of the Goodness of a Picture, or Drawing: Or indeed of any thing else whatsoever, And with which therefore I will finish this Discourse; and that is, *He must know how, and Accustom himself to Take in, Retain, and Manage Clear, and Distinct Ideas.*

To

To be able to diſtinguiſh betwixt too things of a Different Species (eſpecially if thoſe are very much unlike) is what the moſt Stupid Creature is capable of, as to ſay This is an Oak, and That a Willow; but to come into a Forreſt of a thouſand Oaks, and to know how to diſtinguiſh any One leaf of all thoſe Trees from any other whatſoever, and to form ſo clear an Idea of that one, and to retain it ſo clean as (if occaſion be) to know it ſo long as its Charecteriſticks remain requires better Faculties than every one is Maſter of; And yet This may certainly be done. To ſee the difference between a fine, Metaphyſical notion, and a Dull Jeſt; Or between a Demonſtration, and an Argument but juſt Probable, Theſe are things which he that cannot do is rather a Brute,

than

than a Rational Creature ; But to diſcern wherein the difference conſiſts when two Notions very nearly Reſemble each other, but are not the Same ; Or to ſee the juſt weight of an Argument, and that through all its Artificial Diſguiſes ; to do This 'tis neceſſary to Conceive, Diſtinguiſh, Methodize, and Compare Ideas in a manner that few of All thoſe Multitudes that pretend to Reaſoning have accuſtomed themſelves to. But Thus to See, Thus Nicely to Diſtinguiſh things nearly reſembling one another, Whether Viſible, or Immaterial, is the Buſineſs of a *Connoiſſeur*. 'Tis for want of this Diſtinguiſhing Faculty that Some whom I have known, and from whom one might Reaſonably have expected better have blunder'd as Groſsly as if they had Miſtaken a *Coreggio* for

for a *Rembrandt*; or (to ſpeak more intelligably to thoſe who are not well acquainted with theſe things) an Apple for an Oyſter: But Leſſer Miſtakes have been made perpetually when the difference between the two Manners, That which we ſaw before us, and That which it was judg'd to be, Whether as to the Maſters way of Thinking, or of Executing his thoughts was nevertheleſs very eaſily diſcernable.

'Tis as neceſſary to a *Connoiſſeur* as to a Philoſopher, or Divine to be a good Logician; The Same Faculties are employ'd, and in the Same manner, the Difference is only in the Subject.

1. He muſt never undertake to make any Judgment without having in his Mind Certain, Determin'd Ideas, He muſt not Think, or Talk at Random, and when he

he is not Clear in the thing; As thoſe Gentlemen Mr. *Lock* ſpeaks of ſomwhere who were diſputing warmly upon a certain Liquor in the Body, and might probably never have come to any Concluſion if he had not put them upon ſettling the Meaning of that Term Liquor; They talk'd all the while in the Clouds.

2. A good *Connoiſſeur* will take care not to Confound things in which there is a real Difference becauſe of the Reſemblance they may Seem to have. This he has perpetual occaſion to be upon his guard againſt, for many times the Hands, and Manners of Different Maſters very near reſemble each other: Miſtakes of This kind are very Common in Other Caſes.

That there are Indifferent Actions, that is, Such as are neither

Com-

Commanded, nor Forbidden paſſes currantly with almoſt Every body; This is imagin'd to be a ſort of Waſt ground between the Frontiers of the two Empires of God, and the Devil; but 'tis no other than Imaginary: For tho' there are Many Actions of which no Reveal'd, or Poſſitive Law has taken any notice, there are None which fall not under the cognizance of the Moral Law, the Law of Nature; and there is a Wide Difference between being left Free by One of Theſe, and Both of them.

So it will be thought 'twas Indifferent Whether (for example) I had taken up the Pen I have in my hand, or That which lay by it, as Good as This for ought I know: And it was Indifferent as to the Principal Conſideration concerning it, becauſe I knew

not which of the two was the Beſt; but Other Circumſtances, as they determin'd my Choice of This rather than That, deſtroy'd that Seeming Indifference; This was what my Eye firſt ſtruck upon, was readieſt to my hand, *&c.* If there are a thouſand Circumſtances relating to two things, and they agree exactly in All but One of them; This gives us two as diſtinct Ideas as of any two things in the Univerſe. And if we carefully obſerve it we ſhall find ſome ſuch Diſtinguiſhing Circumſtances in every Action we do, which determines us to the doing of That rather than ſome Other, how Indifferent ſoever it may ſeem to be which of them we do.

*Eſſay of Humane Underſtanding, Book 4. Chap. 10.*

There is the ſame difference between the Demonſtration Mr. *Lock* gives us

us (as ſuch) of the Being of a God, and a Real Demonſtration, as between a Coppy, and an Original; or between the Hand of *Michelangelo*, and that of *Baccio Bandinelli*; that is, it Reſembles ſuch a One, but is not It: 'Tis not an Abſolute Demonſtration, as we had reaſon to expect, 'tis only Hypothetical. I remember I was much ſurpriz'd when I found This after the great Expectation he had rais'd in me: I gave it my Son (who was then about 12 or 13 years old) ---My Dear, Read this, and give me your Opinion of it; he came to me again in a Quarter of an hour, and ſaid; Suppoſing the World to have been Created in Time This is a Demonſtration, Otherwiſe 'tis Not. And he judg'd right. Mr. *Lock* ſhould firſt of all have Demonſtrated that great

Point of the Birth of the World, 'till That was done he was in the Caſe of *Archimedes*, he wanted Ground to plant his Engine upon.

3. A Good *Connoiſſeur* will take care not to make a Difference where there is None, and ſo Attribute thoſe Works to Two Several Maſters which were both done by the Same Hand, or call that a Coppy which is truly an Original. Errors of This kind are Common in Other Sciences as well as in This, I will give two or three Inſtances of Theſe alſo to illuſtrate what I am laying down as Rules in the Science I am treating of.

The Church of *Rome* boaſts Their having an Advantage over Us, as being under the Conduct of an Infallible Guide, whereas We truſt to our Own Private Judg-

ment. But Their Infallibility terminates in their Own Private Judgment which determines that there is ſuch a Guide, and that They have found it. How great ſoever their Satisfaction may be Their Security, and Ours is the Same.

So there is no Real Difference in the Evidence when 'tis ſaid ſuch a Fact happen'd, and when 'tis ſaid it happen'd in the Preſence of 500 people, Yet I have known That Circumſtances much inſiſted on, as adding a vaſt weight of Evidence, and this when there was no occaſion to bring Vouchers to ſtrengthen the Authority of the Hiſtorian; 'Tis plain Here is no more than His Single Evidence to Us, be That what it will; And if it had been ſaid there was 1000, or 10000 Witneſſes the Evidence would have

have been juſt the Same, nor More, nor Leſs.

*Humane Underſtanding, Book 2. Chap 28.* The ſame Great Man I mention'd juſt now makes our Liberty to conſiſt in the Power we have of Suſpending the Will, in order to Conſider. Now the Act of Suſpending the Will (ſuppoſing it could be done at pleaſure,) and that of Conſideration are as much Actions as any other; tho' being Mental Ones they (eſpecially the Latter) are commonly oppos'd to Action, by That Term *Corporeal Actions* being Underſtood. What this Gentleman ſays then amounts to this, That our Liberty conſiſts in the power we have of doing Theſe particular Mental Actions; That Theſe are Free, tho' our Other Actions, whether Mental, or Corporeal are not ſo.

A Vaſt Difference is here made where there ſeems to Me to be None at all; I confeſs I cannot ſee but that I am as much at Liberty to Will any Other Action, as That of Suſpending my Will, or Conſidering: I am altogether as Free when I Write, or Paint, as when I Suſpend both, in order to Conſider which I ſhall do; Nor do I know of any Argument He, or any one elſe has uſed to prove the Former of Theſe kinds of Actions are not Free, which will not Equally Affect the Latter.

Nay when the Will is Suſpended in order to Conſider 'tis ſo far from being an Inſtance of Liberty that we could not poſſibly do Otherwiſe; For we can never Will an Action which the Underſtanding is not yet ſatisfied in as being More conducive to our Happineſs than Any Other

at

at That time would be; ſince the Will is never determin'd by any Other Motive than That Appearance of Good to Our Selves, whether that Appearance be True, or Falſe; as might eaſily be ſhewn notwithſtanding what is commonly ſaid on this Argument

*Video Meliora, proboq; at Deteriora ſequor.*

but it will not be proper to wander ſo far from my Main Subject.

4. *Connoiſſeurs* having fix'd their Ideas ſhould keep cloſe to them, and not flutter about in Confuſion from One, to Another.

Mr. *Lock* has again furniſh'd us with an Example. In his Poſthumous work of the Conduct of the Underſtanding, *p.* 99. he mentions it as a Rule in which

(he

says) *Every one agree, That Giving, and Withholding our Assent, and the Degrees of it should be Regulated by the Evidence that things carry with them: And yet* (says he) *Men are not the better for this Rule, Some firmly embrace Doctrines upon Slight grounds, Some upon No grounds, and Some contrary to appearance.* The Natural, and obvious Sence of which is no other than This, Men Should Assent According to the Evidence They have, but they Do not.

Every one will readily agree That our Assent, and Dissent should be proportionable to the Appearance the Evidence has to *Us*; This being certainly the Idea of Evidence begun withal, it must be carried throughout, no notice being given to the contrary.

But then the Latter Assertion

is not true ; For no Man Firmly embraces Doctrines upon Grounds *He* ſees to be Slight, or when *He* ſees None, or when the Evidence appears to *Him* to be directly Contrary : Be pleas'd to try if you can determine in Favour of Mr. *Lock*, (Thus underſtood,) or Me in the Preſent Controverſy contrary to the Appearance the Arguments on either ſide have to *You*, or Otherwiſe than Thoſe regulate your Judgment in This matter: For my Own part I can as eaſily perſwade my ſelf that the Scale on the Left hand preponderates when I ſee that on the Right does ſo, as I can in any Other caſe judge contrary to the Appearances of things to my Underſtanding, by which I as clearly perceive the weight of an Argument (ſuch as it appears to

to me,) as I do the Other with my Sences.

Probably therefore This could not be Mr. *Lock*'s Meaning in this Difficult place, tho' 'tis certain 'tis the Natural import of his Words; But Evidence being also to be underſtood as what might be ſuppos'd to be had, what Mr. *Lock Himſelf* ſaw, and not what appear'd to every *Other* Man when he determines upon any point in queſtion, it ſeems much more Credible that this great Maſter in the management of Ideas Forgot himſelf Here, and Began with this Latter Idea of Evidence, but dropt That for the Other; Thus both Aſſertions are true tho' they are ill connected; That he began with the Idea of Evidence as That which appears to *Him* that Judges is indiſputable; No body will agree that

that Aſſent ſhould be regulated by the Evidence *Another* man has; And that he had got the Other in his head when he finiſh'd that period (beſides what has been already ſaid) appears further Evident from his Adviſing us (as he imediatly after does) to Examine with Care, and Impartiality: For if he had conceiv'd men had Aſſented contrary to the Evidence *Themſelves* had the Fault had been in their Wills, not in their Underſtandings, and inſtead of applying themſelves to the Information of Theſe, Their buſineſs would have been to have corrected Thoſe, and he would have adviſed accordingly.

I will conclude what I have to ſay concerning Ideas with One Caſe in which all the Falſe ways of Thinking, and Reaſoning

ing. I have been Cautioning against May, and frequently Do occur; And that is in relation to the Proof of the Being, and Attributes of God.

If any one attempts to Demonstrate the Being of a God from Natural Reason without first of all saying Clearly what they mean by a God, what Idea of such a One 'tis they intend to establish; Here they talk in the dark. If they leave That to appear from the Proof, as it Somtimes may, that is, 'Tis just such a God as arises to the Imagination from Thence; 'Tis odds but This Idea will vary in the Minds of every one that Hears, or Reads such Discourse, nothing would be Fix'd, and Positive. If this Gentleman goes on, and at the End of his Argument you find any Other Idea than that which was before Demonstrated,

monſtrated, then you have Chang'd Ideas; If this is done by Evidence from Revelation, or Otherwiſe, and ſtill a Demonſtration is pretended to, Here is Another Fallacy; Unleſs that Evidence from whence this New Idea ariſes is alſo Demonſtrated to be true. That not being done, but the thing appearing Only Probable, this Latter Idea of God has no higher Proof, the Former only has Demonſtration. If This inſtead of being Probable is Not ſo, the Latter Idea vaniſhes, the Former only ſubſiſts.

I have endeavour'd to explain what I meant in This part of my Diſcourſe by Examples in a Way of Thinking to which Gentlemen, for whoſe ſake I chiefly Write are well accuſtomed, and which is very Applicable to That proper

per to a *Connoiſſeur*; This I hope will juſtifie me in launching out into Matters which at firſt ſight may Seem to have no relation to my Subject; If I have been Miſtaken in the Remarks I have made, wherein I have taken the Liberty to point out ſome of the Inſtances of Fallibility in Other Men, I beg pardon of thoſe I have Miſrepreſented, tho' Unwittingly; and am My Self become the Example of the Falſe Thinking, and Reaſoning I have been Adviſing *Connoiſſeurs* to Avoid; and may My Self Thus help to Illuſtrate my Own Diſcourſe: If I am in the Right, Such Overſights of Men to whom the World is much indebted for the Light it has received will help to Excuſe me when I ſhall be found in any Other

part

part of that little I have ventured to Offer to the Publick to have Thought, or Judg'd Amiss.

*F I N I S.*

A

# DISCOURSE

ON THE

## DIGNITY, CERTAINTY, PLEASURE and ADVANTAGE,

OF THE

# SCIENCE

OF A

# *CONNOISSEUR.*

By Mr. *RICHARDSON.*

*Nil actum reputans dum quid supereſſet agendum.*
Lucan.

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A

# DISCOURSE

ON THE

# DIGNITY, &c.

'TIS remarkable that in a Countrey as Ours, Rich, and abounding with Gentlemen of a Juſt, and Delicate Taſte, in Muſick, Poetry, and all kinds of Literature; Such fine Writers! Such Solid Reaſoners! Such Able Stateſmen! Gallant Soldiers! Excellent Divines, Lawyers, Phyſicians, Mathematicians, and Mechanicks! and yet ſo few! ſo very

few Lovers, and *Connoiſſeurs* in Painting!

In Moſt of theſe particulars there is no Nation under Heaven which we do not excel; In Some of the Principal moſt of them are Barbarous compar'd with us; Since the Beſt times of the ancient *Greeks* and *Romans* when this Art was in its greateſt Eſteem, and Perfection, ſuch a National Magnanimity as ſeems to be the Charactariſtic of our Nation has been loſt in the World; And yet the Love, and Knowledge of Painting, and what has Relation to it bears no proportion to what is to be found not only in *Italy*, where they are all Lovers, and Almoſt all *Connoiſſeurs*, but in *France*, *Holland*, and *Flanders*.

Every Event in the Natural, and Moral World has its Cauſes, which are caus'd by other Cauſes, and ſo on up to the firſt Cauſe, the Immutable, and Unerring Will, without

out which not ſo Inconſiderable an Accident (as it will be call'd) as the falling of a Sparrow, or the change of the Colour of a Single Hair can happen; So that there is nothing Strange: What is commonly the Subject of Admiration is So for no other reaſon but that we don't ſee its Cauſes, nor remember it muſt needs have had ſuch, and which muſt as Infallibly operate in That manner as thoſe we ſee, and which are moſt Ordinary, and Familiar to us. We are apt to wonder (for example) that Such a Man got Such an Eſtate, or that Another had ſo Little, whereas did we ſee all the Cauſes we ſhould ſee it could not have been otherwiſe: There goes a great many of Theſe to the producing ſuch an Event, I mean thoſe that may be ſaid to ſtand in Front, and not in Depth, Thoſe that are Concomitant, ſuch as the Man's Opportunities, Humour, a certain mixture

ture of Abilities; he may be Well qualify'd in Some reſpects, Deficient in Others, and abundance of other Circumſtances always operating at the Same Inſtant, I ſay I mean Theſe, and not Their Cauſes, and the Cauſes of Thoſe Cauſes, and ſo on: And theſe being known, and weigh'd, the Wonder ceaſes; it muſt needs have happen'd thus: The *Mercury* in the Tube will Riſe and Fall juſt as the compoſition of the Atmoſphere happens to be. That ſo Few here in *England* have conſider'd that to be a Good *Connoiſſeur* is fit to be part of the Education of a Gentleman, That there are ſo Few Lovers of Painting; not merely for Furniture, or for Oſtentation, or as it Repreſents their Friends, or Themſelves; but as it is an Art capable of Entertaining, and Adorning their Minds As much as, nay perhaps More than Any other whatſoever; This Event alſo has its Cauſes,

ſes, To remove which, and conſequently their Effects, and to procure the contrary Good is what I am about to Endeavour, and hope in ſome meaſure to Accompliſh.

Nor is this a Trivial Undertaking; I have already been giving the Principles of it, and Here I recommend a NEW SCIENCE to the World, Or one at leaſt little known, or conſider'd as ſuch: So New, or ſo little Known that 'tis yet without a Name; it may have one in time, till then I muſt be excus'd when I call it, as I do, *The Science of a Connoiſſeur* for want of a Better way of expreſſing my ſelf: I open to Gentlemen a New Scene of Pleaſure, a New Innocent Amuſement; and an Accompliſhment which they have yet ſcarce heard of, but no leſs worthy of their Attention than moſt of thoſe they have been accuſtomed to acquire. I offer to my Countrey a Scheme by which

which its Reputation, Riches, Virtue, and Power may be increaſed. And This I will do (by the help of God) not as an Orator, or as an Advocate, but as a ſtrict Reaſoner, and ſo as I am verily perſuaded will be to the Conviction of every one that will impartially attend to the Argument, and not be prejudiced by the Novelty of it, or their own former Sentiments.

My preſent buſineſs then in ſhort is to endeavour to perſuade our Nobility, and Gentry to become Lovers of Painting, and *Connoiſſeurs*; Which I crave leave to do (with all Humility) by ſhewing the Dignity, Certainty, Pleaſure, and Advantages of that Science.

One of the principal Cauſes of the General neglect of the Science I am treating of I take to be, that very few Gentlemen have a Juſt Idea of Painting; 'Tis commonly taken to be an Art whereby Nature is

to

to be repreſented; a fine piece of Workmanſhip, and Difficult to be perform'd, but produces only pleaſant Ornaments, mere Superfluities.

This being all they expect from it no wonder they look no farther; and not having apply'd themſelves to things of this nature, overlook Beauties which they do not hope to find; So that many an Excellent Picture is paſs'd over, and diſregarded, and an Indifferent, or a Bad one admired, and that upon Low, and even Trivial Conſiderations; from whence ariſes naturally an Indifference, if not a Contempt for the Art, at beſt a degree of Eſteem not very conſiderable: Eſpecially ſince there are (comparatively) ſo Few Pictures in which is to be found Nature repreſented, or Beauty, or even fine Workmanſhip.

Tho' I have already in the entrance of my Theory of Painting, and indeed throughout all I have

publiſhed endeavour'd to give the World a juſt Idea of the Art, I will in This place more particularly attempt it, as being very pertinent to my Preſent Deſign; And perhaps it may be ſome Advantage (as we find 'tis to Pictures,) to place it in Several Lights.

PAINTING is indeed a Difficult Art, productive of Curious pieces of Workmanſhip, and greatly Ornamental; and its Buſineſs is to repreſent Nature. Thus far the Common Idea is juſt; Only that 'tis More Difficult, More Curious, and More Beautifull than is Commonly Imagin'd.

'Tis an entertaining thing to the Mind of Man to ſee a fine piece of Art in Any kind; and every one is apt to take a ſort of Pride in it as being done by one of his Own Species, to whom with reſpect to the Univerſe he ſtands related as to one of the Same Countrey, or the Same Family.

Family. Painting affords us a great Variety of This kind of Pleaſure in the Delicate, or Bold management of the Pencil; in the mixture of its Colours, in the Skilful Contrivance of the ſeveral parts of the Picture, and infinite Variety of the Tincts, ſo as to produce Beauty, and Harmony. This alone gives great Pleaſure to thoſe who have learn'd to ſee theſe things. To ſee Nature juſtly repreſented is very Delightfull, (ſuppoſing the Subject is well choſen) It gives us pleaſing Ideas, and Perpetuates, and Renews them; whether by their Novelty, or Variety; or by the conſideration of our own Eaſe, and Safety, when we ſee what is Terrible in themſelves as Storms, and Tempeſts, Battels, Murthers, Robberies, &c. Or elſe when the Subject is Fruit, Flowers, Landſcapes, Buildings, Hiſtories, and above all our Selves, Relations, or Friends.

Thus far the Common Idea of Painting goes, and this would be enough if theſe Beauties were ſeen, and conſider'd as they are to be found in the Works of the Beſt Maſters (whether in Paintings, or Drawings) to recommend the Art. But This is ſuch an Idea of it as it would be of a Man to ſay He has a Graceful, and Noble Form, and performs many Bodily Actions with great Strength, and Agility, without taking his Speech, and his Reaſon into the Account.

The Great, and Chief Ends of Painting are to Raiſe, and Improve Nature; and to Communicate Ideas; not only Thoſe which we may receive Otherwiſe, but Such as without this Art could not poſſibly be Communicated; whereby Mankind is advanced higher in the Rational State, and made Better; and that in a Way, Eaſy, Expeditious, and Delightful.

The

The buſineſs of Painting is not only to repreſent Nature, but to make the Beſt Choice of it; Nay to Raiſe, and Improve it from what is Commonly, or even Rarely Seen, to what never Was, or Will be in Fact, tho' we may eaſily conceive it Might be. As in a good Portrait, from whence we conceive a better Opinion of the Beauty, Good Senſe, Breeding, and other Good Qualities of the perſon than from ſeeing Themſelves, and yet without being able to ſay in what particular 'tis Unlike: for Nature muſt be ever in view;

*Unerring Nature ſtill divinely bright,*
*One clear, unchang'd, and univerſal Light;*
*Life, Force, and Beauty muſt to all impart,*
*At once the Source, and End, and Teſt of Art:*
*That Art is beſt which moſt reſembles her,*
*Which ſtill preſides, yet never does appear.*
Pope's Eſſay on Criticiſm.

I believe there never was ſuch a race of Men upon the face of the Earth,

Earth, never did Men Look, and Act like thoſe we ſee repreſented in the works of *Raphael*, *Michelangelo*, *Corregio*, *Parmeggiano*, and others of the beſt Maſters, yet Nature appears throughout; we Rarely, or Never ſee ſuch Landſcapes as thoſe of *Titian*, *Annibale Carracci*, *Salvator Roſa*, *Claude Lorrain*, *Rubens*, &c. Such Buildings and Magnificence as in the Pictures of *Paolo Veroneſe*, &c. but yet there is nothing but what it may eaſily be conceiv'd may be. Our Ideas even of Fruits, Flowers, Inſects, Draperies, and indeed of all Viſible things, and of ſome that are Inviſible, or Creatures of the Imagination are Rais'd, and Improv'd in the hands of a good Painter; and the Mind is thereby fill'd with the Nobleſt, and therefore the moſt Delightfull Images. The Deſcription of one in an Advertiſement of a News-paper is Nature, ſo is a Character

racter by my Lord *Clarendon*, but 'tis Nature very differently managed.

I own there are Beauties in Nature which we cannot reach; Chiefly in Colours, together with a certain Spirit; Vivacity, and Lightneſs; Motion alone is a Vaſt Advantage; it occaſions a great degree of Beauty purely from that Variety it gives; ſo that what I have ſaid elſewhere is true, 'Tis impoſſible to Reach Nature by Art; But This is not inconſiſtent with what I have been ſaying juſt now; Both are True in different Senſes. We cannot reach what we ſet before us, and attempt to Imitate, but we Can carry our Ideas, ſo far beyond what we have ſeen, that tho' we fall ſhort of executing them with our hands, what we do will nevertheleſs excel Common Nature, Eſpecially in Some particulars, and thoſe very conſiderable ones.

When I ſay Nature is to be Rais'd, and

and Improv'd by Painting it muſt be underſtood that the Actions of Men muſt be repreſented better than probably they Really were, as well as that their Perſons muſt appear to be Nobler, and more Beautifull than is Ordinarily ſeen. In treating a Hiſtory a Painter has Other Rules to go by than a Hiſtorian, whereby he is as much Oblig'd to Imbelliſh his Subject, as the other is to relate it Juſtly.

Not only ſuch Ideas are convey'd to us by the help of This Art as merely give us Pleaſure, but ſuch as Enlighten the Underſtanding, and put the Soul in Motion. From hence are learn'd the Forms, and Properties of Things, and Perſons, we are Thus inform'd of Paſt Events; by This means Joy, Grief, Hope, Fear, Love, Averſion, and the other Paſſions, and Affections of the Soul are excited, and above all we are not only Thus Inſtructed in what

what we are to Believe, and Practiſe; but our Devotion is inflamed, and whatever may have happen'd to the contrary it may Thus alſo be Rectify'd.

Painting is another ſort of Writing, and is ſubſervient to the Same Ends as that of her younger Siſter; That by Characters can communicate Some Ideas which the Hieroglyphic kind cannot, As This in other reſpects ſupplies its Defects;

And the Ideas thus convey'd to us have This advantage, They come not by a Slow Progreſſion of Words, or in a Language peculiar to One Nation only; but with ſuch a Velocity, and in a Manner ſo Univerſally underſtood that 'tis ſomething like Intuition, or Inſpiration; As the Art by which 'tis effected reſembles Creation; Things ſo conſiderable, and of ſo great a Price, being produced out of Materials ſo Inconſiderable, of a Value next to nothing.

What a Tedious thing would it be to deſcribe by Words the View of a Countrey, (that from *Greenwich* hill for inſtance) and how imperfect an Idea muſt we receive from hence! Painting ſhews the thing Immediately, and Exactly. No Words can give you an Idea of the Face, and Perſon of one you have never ſeen; Painting does it Effectually; with the addition of ſo much of his Character as can be known from thence; and moreover in an inſtant recalls to your memory, at leaſt the moſt Conſiderable particulars of what you have heard concerning him, or occaſions that to be told which you have never heard.

Bellori *in the Life of* Annibale Carracci.

*Agoſtino Caracci* diſcourſing one day of the Excellency of the Ancient Sculpture was profuſe in his Praiſes of the *Laacoon*, and obſerving his Brother *Annibale* neither ſpoke, nor ſeem'd to take any notice of what he ſaid, reproach'd

proach'd him as not enough esteeming so Stupendious a Work: He then went on describing every particular in that Noble Remain of Antiquity. *Annibale* turn'd himself to the Wall, and with a piece of Charcoal drew the Statue as exactly as if it had been before him: The rest of the company were surpriz'd, and *Agostino* was silenc'd; confessing his Brother had taken a more Effectual way to demonstrate the Beauties of that wonderful peice of Sculpture: *li Poeti dipingono con le Parole, li Pittori parlano con l'Opere* said *Annibale*.

When *Marius* being driven from *Rome* by *Sylla* was Prisoner at *Minturnæ*, and a Soldier was sent to Murther him, upon his coming into the room with his Sword drawn for that purpose, *Marius* said aloud Σὺ δὴ τολμᾷς ἄνθρωπε Γάϊον Μάριον ἀναιρεῖν *Dareſt thou Man kill* Caius Marius, which so terrify'd the Ruffian

that he retired without being able to effect what he came about. This Story, and all that *Plutarch* has wrote concerning him, gives me not a greater Idea of him than one glance of the eye upon his Statue that I have seen; 'tis in the Noble Collection of Antiques at my Lord *Lemster*'s Seat at *Torcester* in *Northamptonshire*. The *Odysses* cannot give me a greater Idea of *Ulysses* than a Drawing I have of *Polydore*, where he is discovering himself to *Penelope*, and *Telemachus* by bending the Bow. And I conceive as highly of St. *Paul* by once walking through the Gallery of *Rafaelle* at *Hampton* Court, as by reading the whole Book of the Acts of the Apostles tho' written by Divine Inspiration. So that not only Painting furnishes us with Ideas, but it carries that matter Farther than any Other way whatsoever.

The business of History is a Plain, and

and Juſt relation of Facts; 'tis to be an Exact Picture of Humane Nature.

Poetry is not thus confin'd, but provided Natural Truth is at the bottom Nature muſt be Heighten'd, and Improv'd, and the Imagination fill'd with Finer Images than the Eye Commonly ſees, or in Some caſes Ever can, whereby the Paſſions are more Strongly touch'd, and with a greater degree of Pleaſure than by plain Hiſtory.

When we Painters are to be Rally'd upon account of the Liberties we give to our Inventions, *Horace*'s *Pictoribus atque Poetis* never fails. We own the Charge; but then the Parallel muſt be underſtood to conſiſt in ſuch a departure from Truth as is Probable, and Such as Pleaſes and Improves, but deceives No body.

The Poets have Peopled the Air, Earth, and Waters with Angels, Flying Boys, Nymphs, and Satyrs; they

they have Imagin'd what is done in Heaven, Earth, and Hell, as well as on this Globe, and which could never be known Hiſtorically; their very Language, as well as their Meaſures, and Rhimes muſt be above what is in Common uſe. The *Opera* has carried this matter Still farther, but ſo far as that being beyond Probability it touches not as Tragedy does, it ceaſes to be Poetry, and degenerates into mere Shew, and Sound; if the Paſſions are affected 'tis from Thence, tho' the Words were not only heard diſtinctly, but underſtood. (By the way) let it be conſider'd in This Light, Let the Opera be conſider'd as Shew, and Muſick, One of the Inſtruments being a Humane Voice, the Common Objection to its being in an Unknown Tongue falls to the Ground.

As the Poets, ſo the Painters have ſtor'd our Imaginations with Beings,

Beings, and Actions that never were; they have given us the Fineſt Natural, and Hiſtorical Images, and that for the ſame End, to Pleaſe, whilſt they Inſtruct, and make men Better. I am not diſpos'd to carry on the Parallel, by deſcending to Particulars, nor is it my Preſent buſineſs: Mr. *Dryden* has done it, tho' it were to be wiſh'd he had been in leſs Haſte, and had underſtood Painting better when his Fine Pen was ſo employ'd.

Sculpture carries us yet farther than Poetry, and gives us Ideas that no Words can: Such Forms of things, ſuch Airs of Heads, ſuch Expreſſions of the Paſſions that cannot be deſcrib'd by Language.

It has been much diſputed which is the moſt Excellent of the two Arts, Sculpture, or Painting, and there is a Story of its having been left to the determination of a Blind man, who gave it in favour of the Lat-

ter

ter, being told that what by Feeling ſeem'd to him to be Flat, appear'd to the Eye as Round as its Competitor. I am not ſatisfy'd with This way of deciding the Controverſy. For 'tis not the Difficulty of an Art that makes it preferable, but the Ends propos'd to be ſerv'd by it, and the Degree in which it does That, and then the Leſs Difficulty the Better.

Now the great Ends of both theſe Arts is to give Pleaſure, and to convey Ideas, and that of the two which beſt anſwers Thoſe Ends is undoubtedly preferable; And that this is Painting is Evident, ſince it gives us as great a degree of Pleaſure, and all the Ideas that Sculpture can, with the Addition of Others; and this not only by the help of her Colours; but becauſe ſhe can expreſs many things which Braſs, Marble, or other Materials of that Art cannot, or are not ſo Proper for.

for. A Statue indeed is ſeen all round, and this is one great Advantage which 'tis pretended Sculpture has, but without reaſon: If the Figure is Seen on every Side, 'tis Wrought on every Side, 'tis then as ſo many ſeveral Pictures, and a hundred Views of a Figure may be Painted in the time that that Figure is cut in Marble, or caſt in Braſs.

As the buſineſs of Painting is to Raiſe, and Improve Nature, it anſwers to Poetry; (tho' upon Occaſion it can alſo be Strictly Hiſtorical) And as it ſerves to the Other, more Noble End, this Hieroglyphic Language completes what Words, or Writing began, and Sculpture carried on, and Thus perfects all that Humane Nature is capable of in the communication of Ideas 'till we arrive to a more Angelical, and Spiritual State in another World.

I believe it will not be unaccept-

able to my Readers if I illuſtrate what I have been ſaying by Examples, and the rather becauſe they are very Curious, and very little Known.

*Villani* in his *Florentine* Hiſtory *lib. 7. cap.* 120, 127. ſays, that *Anno* 1288 there were great diviſions in the City of *Piſa* upon account of the Soveraignty; One of the Parties was headed by the Judge *Nino di Gallura de 'Viſconti*; the Chief of Another Party was Count *Ugolino de 'Gherardeſchi*; and the Archbiſhop *Ruggieri* of the Family of the *Ubaldini* was at the head of the Third Party, in which were alſo the *Lanfranchi*, the *Sigiſmondi*, the *Gualandi*, and others; the two firſt of theſe Parties were *Guelfs*, the other *Ghibellines*, (Factions that at that time, and for many years before, and after made diſmal havock in *Italy*.) Count *Ugolino* to get the Power into his Own hands, caball'd

Secretly with the Archbiſhop to ruin the Judge, who never ſuſpected that, He being a *Guelf* as the Count was, and moreover his near Relation; however the thing was effected; the Judge, and his Followers were driven out of *Piſa*, and thereupon went to the *Florentines*, and ſtir'd Them up to make War upon the *Piſans*: Theſe in the mean time ſubmitted themſelves to the Count, who thus became Lord of *Piſa*. But the number of the *Guelfs* being diminiſh'd by the departure of the Judge, and his Followers; and That Faction growing daily weaker, and weaker, the Archbiſhop laid hold of the Opportunity, and betray'd Him in His turn; he put it into the heads of the Populace that the Count intended to give up their Caſtles to their Enemies the *Florentines*, and *Luccheſes*: This was eaſily ſwallow'd; the Mobb ſuddenly roſe, and ran

with great Fury to the Palace, which they ſoon gain'd with little loſs of Blood; their new Sovereign they clapt up in a Priſon, together with his two Sons, and two Grandſons; and drove all the reſt of his Family, and Followers, and in general all the *Guelfs* out of the City. A few Months after This the *Piſans* being become deeply engaged in the Inteſtine War of the *Guelfs* and *Ghibellines*, and having choſe Count *Guido de Montifeltro* for their General, the Pope excommunicated Them, and Him, and all his Family: This incens'd them the more againſt Count *Ugolino*, ſo that having ſeen the Gates of the Priſon well ſecur'd, they flung the Keys into the River *Arno*, to the end that none might relieve Him, and his Children with Food; who therefore in a few Days periſh'd by Famine. This farther Circumſtance of Cruelty was exercis'd on the Count;

Count; he was denied either Prieſt, or Monk to Confeſs him, tho' he begg'd it of his Enemies with bitter Cries.

The Poet carries this Story farther than the Hiſtorian could, by relating what paſs'd in the Priſon. This is *Dante*, who was a young man when this happened, and was Ruin'd by the Commotions of theſe times. He was a *Florentine*, which City after having been long divided by the *Guelf*, and *Ghibelline* Faction at laſt became intirely *Guelf:* But This Party then ſplit into two others under the Names of the *Bianchi*, and the *Neri*, the Latter of which prevailing, Plunder'd, and Baniſh'd *Dante*; not becauſe he was of the Contrary Party, but for being Neuter, and a Friend to his Countrey.

*When Virtue fails, and Party-heats endure*
The Poſt of Honour *is the Leaſt Secure.*

This

This great Man (in the 33d Canto of the 1ſt part of his *Comedia)* in his Paſſage thro' Hell, introduces Count *Ugolino* knawing the Head of this Treacherous, and Cruel Enemy the Archbiſhop, and telling his own ſad Story. At the appearance of *Dante.*

La bocca ſollevò dal fiero paſto
Quel peccator, &c.

*He from the Horrid Food his Mouth withdrew,*
*And wiping with the Clotted, Offal hair*
*His ſhudd'ring Lips, raiſing his Head thus ſpake.*
*You will compel me to renew my Grief*
*Which e're I ſpeak oppreſſes my ſad Heart;*
*But if I Infamy accumulate*
*On him whoſe Head I knaw, I'e not forbear*
*To ſpeak tho' Tears flow faſter than my Words.*
*I know not who you are, nor by what power,*
*Whether of Saints, or Devils you hither came,*
*But by your Speech you ſeem a* Florentine;
*Know then that I Count* Ugolino *am,*
*Archbiſhop* Ruggieri *this, which known*
*That I by him Betray'd was put to Death*
*Is needleſs to relate, you muſt have heard;*
*But what muſt be unknown to Mortal Men,*
*The cruel Circumſtances of my Death,*
*Theſe I will tell, which Dreadful Secret known*
*You will conceive how Juſt is my Revenge.*
*The ancient Tower in which I was confin'd,*
*And which is now the Tower of Famine call'd,*

*Had*

*Had in her Sides some Symptoms of decay,*
*Through these I saw the first approach of morn,*
*After a restless night, the first I slept*
*A Prisoner in its Walls; Unquiet Dreams*
*Oppress'd my lab'ring Brain. I saw this Man*
*Hunting a Wolfe, and her four little Whelps*
*Upon that ridge of Mountains which divides*
*The* Pisan *Lands from those which* Lucca *claims;*
*With Meagre, Hungry Dogs the Chase was made,*
*Nor long continued, quick they seiz'd the Prey,*
*And tore their Bowels with remorseless Teeth.*
*Soon as my broken Slumbers fled, I heard*
*My Sons (who also were confin'd with me)*
*Cry in their troubled Sleep, and ask for Bread:*
*O you are Cruel if you do not weep*
*Thinking on that, which now you well perceive*
*My Heart divin'd; If this provoke not Tears*
*At what are you accustomed to weep?*
*The hour was come when Food should have been brought,*
*Instead of that, O God! I heard the noise*
*Of creaking Locks, and Bolts, with doubled force*
*Securing the Destruction. I beheld*
*The Looks of my Sons with troubled Eyes;*
*I spoke to them, but utter'd not a Word:*
*Nor could I weep; They wept, Anselmo said*
*(My little, dear Anselmo) What's the matter*
*Father, Why look you so? I wept not yet,*
*Nor spake a Word that Day, nor following Night.*
*Not when the Light of the succeeding Morn*
*Faintly appear'd, and I beheld my Own*
*In the four Faces of my Wretched Sons*
*I bit my clenched Fists, falter'd my Teeth:*
*They judging 'twas for Hunger rose at once,*
*You Sir have giv'n us Being, you have cloath'd*
*Us with this miserable Flesh, 'tis yours,*

*Sustain*

*Sustain your Self with it, the Grief to Us*
*Is less to Dye, than thus to see your Woes.*
*Thus spake my Boyes: I like a Statue then*
*Was Silent, Still, and not to add to Theirs*
*Doubled the weight of my Own Miseries:*
*This, and the following Day in Silence pass'd.*
*Why Cruel Earth dist thou not open then!*
*The Fourth came on; my* Gaddo *at my Feet*
*Cry'd Father help me; said no more but dy'd:*
*Another Day two other Sons expir'd;*
*The next left me alone in Woe; Their Griefs*
*Were ended. Blindness now had seiz'd my Eyes,*
*But no Relief afforded; I saw not*
*My Sons, but grop'd about with Feeble hands*
*Longing to touch their Famish'd Carcasses,*
*Calling first One, then T'other by their Names,*
*'Till after two Days more what Grief could not*
*That Famine did. He said no more, but turn'd*
*With baleful Eyes distorted all in haste,*
*And seiz'd again, and gnaw'd the mangled Head.*

The Historian, and Poet having done Their parts comes *Michelangelo Buonarotti*, and goes on in a *Bas-releif* I have seen in the hands of Mr. *Trench*, a Modest, Ingenious Painter, lately arriv'd from his long Studies in *Italy*. He shews us the Count sitting with his Four Sons, one dead at his Feet, Over their Heads is a Figure representing

ſenting Famine, and underneath is another to denote the River *Arno*, on whoſe Banks this Tragedy was acted. *Michelangelo* was the fitteſt Man that ever liv'd to Cut, or Paint this Story, if I had wiſh'd to ſee it repreſented in Sculpture, or Painting I ſhould have fix'd upon this Hand; He was a *Dante* in his way, and he read him perpetually. I have already obſerved, and 'tis very true, There are certain Ideas which cannot be communicated by Words, but by Sculpture, or Painting only; it would be Ridiculous then on this occaſion to undertake to deſcribe this admirable *Bas-relief*; 'tis enough for my preſent purpoſe to ſay there are Attitudes, and Airs of Heads ſo proper to the Subject, that they carry the Imagination beyond what the Hiſtorian, or Poet could poſſibly; for the reſt I muſt refer to the thing it ſelf. 'Tis true a Genius Equal to that of *Michelangelo* may

form to its ſelf as Strong, and Proper Expreſſions as theſe, but where is that Genius! Nor can even He Communicate them to Another, unleſs he has alſo a Hand like that of *Michelangelo*, and will take that way of doing it.

And could we ſee the ſame Story Painted by the ſame great Maſter it will be eaſily conceiv'd that this muſt carry the Matter ſtill farther; There we might have had all the Advantages of Expreſſion which the Addition of Colours would have given, and the Colouring of *Michelangelo* was as proper to That, as his Genius was to the Story in general; Theſe would have ſhewn us the Pale, and Livid Fleſh of the Dead, and Dying Figures, the Redneſs of Eyes, and Blewiſh Lips of the Count, the Darkneſs, and Horrour of the Priſon, and other Circumſtances, beſides the Habits (for in the *bas-relief*

*relief* all the Figures are Naked as more proper for Sculpture) Theſe might be contrived ſo as to expreſs the Quality of the Perſons the more to excite our Pity, as well as to enrich the Picture by their Variety.

Thus Hiſtory begins, Poetry raiſes higher, not by Embelliſhing the Story, but by Additions purely Poetical: Sculpture goes yet farther, and Painting Completes and Perfects, and That only can; and here ends, This is the utmoſt Limits of Humane power in the Communication of Ideas.

I have obſerved elſewhere, and will take leave to put my Reader in mind of it once more. 'Tis little to the honour of Painting, or of the Maſters of whom the Stories are told that the Birds have been cheated by a Painted Bunch of Grapes; or Men by a Fly, or a Curtain, and ſuch like; Theſe are Little things in compariſon of what we are to

expect from the Art. Whoever have fancied these kind of things considerable have been Wretched *Connoisseurs*, how Excellent soever they may have been in Other respects. *Rafaelle* would have Disdain'd to have attempted such Trifles, or would have Blush'd to have been Prais'd for them; But *Rafaelle* would have Painted a God, a Hero, an Angel, a *Madonna*; or he would have related some Noble History, or made a Portrait in such a manner, as Whoever saw it with Genius, and Attention, should treasure up in his Mind an Idea that should always give him Pleasure, and be a Wiser, and Better Man all his Life after.

The business of Painting is to do almost all that Discourse, and Books can, and in many Instances much more, as well as more Speedily, and more Delightfully; So that if History, if Poetry, if Philosophy,

Natural,

Natural, or Moral, if Theology, if any of the Liberal Arts, and Sciences are worthy the Notice, and Study of a Gentleman, Painting is ſo too. To read the Scripture I know will be allow'd to be an Employment worthy of a Gentleman, becauſe (amongſt other Reaſons) from hence he learns his Duty to God, his Neighbour, and Himſelf; he is put in mind of many Great, and Inſtructive Events, and his Paſſions are warm'd, and agitated, and turn'd into a right Channel; All theſe Noble Ends are anſwer'd, I will not ſay as Effectually, but I will repeat it again and again they are Anſwer'd when we look upon, and conſider what the great Maſters have done when they have aſſum'd the Characters of Divines, or Moraliſts, or have in Their way related any of the Sacred Stories. Is it an Amuſement, or an Employment worthy of a Gentleman to read *Homer*,

*Homer*, *Virgil*, *Milton*, &c? the Works of the moſt Excellent Painters have the like Beautiful Deſcriptions, the like Elevation of Thought, and Raiſe, and Move the Paſſions, Inſtruct, and Improve the Mind as Theſe do. Is it worthy of a Gentleman to Employ, or Divert Himſelf by reading *Thucydides*, *Livy*, *Clarendon*, &c? the Works of the moſt Excellent Painters have the like Beauty of Narration, fill the Mind with Ideas of the like Noble Events, and Inform, Inſtruct, and Touch the Soul alike. Is it worthy of a Gentleman to read *Horace*, *Terence*, *Shakeſpear*, the *Tatlers*, and *Spectators*, &c. The Works of the moſt Excellent Painters do alſo Thus give us an Image of Humane Life, and fill our Minds with Uſeful Reflections, as well as Diverting Ideas; all theſe Ends are anſwer'd, and oftentimes to a greater degree than any other way. To

conſider

consider a Picture aright is to Read, but in Respect of the Beauty with which the Eye is all the while entertain'd, whether of Colours, or Figures, 'tis not only to read a Book, and that finely Printed, and well Bound, but as if a Consort of Musick were heard at the same time: You have at once an Intellectual, and a Sensual Pleasure.

I plead for the Art, not its Abuses; 'Tis a Sublime Passage that in *Job*; *If when I beheld the Sun when it shined, or the Moon walking in Brightness, and my Heart hath been secretly entic'd, or my Mouth hath kissed my Hand, This also was an Iniquity to be punish'd by the Judge, for I should have deny'd the God that is above.* If when I see a *Madonna* tho' painted by *Rafaelle* I be enticed and drawn away to Idolatry; Or if the Subject of a Picture, tho' painted by *Annibale Caracci* pollutes my Mind with impure Images, and transforms

transforms me into a Brute; Or if any other, tho' never ſo Excellent, rob me of my Innocence, and Virtue, *May my Tongue cleave to the Roof of my Mouth, and my Right Hand forget its Cunning* If I am its Advocate as 'tis Inſtrumental to ſuch Deteſted Purpoſes: But theſe Abuſes excepted (as What Has not been? What Is not Abus'd?) the Praiſe of Painting is a Subject not unworthy of the Tongue, or Pen of the Greateſt Orator, Poet, Hiſtorian, Philoſopher, or Divine; Any of which when he is conſidering the Works of our Great Maſters will not only find him to be one of Themſelves, but ſometimes All theſe at once, and in an Eminent Degree. I know I ſpeak with Zeal, and an ardent Paſſion for the Art, but I am ſerious, and ſpeak from Conviction, and Experience, and whoever conſiders Impartially, and acquaints himſelf with ſuch admirable

mirable Works of Painters as I have done, will find what I have ſaid is Solid, and Unexaggerated Truth.

The Dignity of the Science I am recommending will farther appear if it be conſider'd, that if Gentlemen were Lovers of Painting, and *Connoiſſeurs*, it would be of great Advantage to the Publick, in

1. The Reformation of our Manners.

2. The Improvement of our People.

3. The Increaſe of our Wealth, and with all theſe of our Honour, and Power.

Anatomiſts tell us there are ſeveral Parts in the Bodies of Animals that ſerve to ſeveral Purpoſes, Any of which would juſtify the Wiſdom, and Goodneſs of Providence in the making of them; but that they are Equally Uſeful, and Neceſſary to All, and ſerve the End of Each as effectually as if they were apply'd

to One only: This is alſo true of Painting; It ſerves for Ornament, and Uſe; It Pleaſes our Eyes, and moreover Informs our Underſtandings, Excites our Paſſions, and Inſtructs us how to Manage them.

Things Ornamental, and things Uſeful are commonly diſtinguiſh'd, but the Truth is Ornaments are alſo of Uſe, the Diſtinction lies only in the Ends to which they are ſubſervient. The wiſe Creator in the great Fabrick of the World has abundantly provided for Theſe, as well as for Thoſe that are called the Neceſſaries of Life: Let us imagine our Selves always inhabiting between Bare Walls, wearing nothing but only to cover our Bodies, and protect them from the Inclemencies of the Weather, no Diſtinction of Quality, or Office, Seeing nothing to Delight, but merely what ſerves for the Maintenance our Being; how Savage, and Uncomfortable

comfortable muſt This be! Ornaments raiſe, and exhilarate our Spirits, and help to excite more Uſeful Sentiments than is commonly imagin'd; And if Any have this Effect, Pictures (conſider'd only as Such) will, as being one of the Principal of This kind.

But Pictures are not merely Ornamental, they are alſo Inſtructive; and Thus our Houſes are not only unlike the Caves of Wild Beaſts, or the Hutts of Savages, but diſtinguiſh'd from thoſe of *Mahometans*, which are Adorn'd indeed, but with what affords no Inſtruction to the Mind: Our Walls like the Trees of *Dodona*'s Grove ſpeak to us, and teach us Hiſtory, Morality, Divinity; excite in us Joy, Love, Pity, Devotion, *&c.* If Pictures have not this good Effect, 'tis our Own Fault in not Chuſing well, or not applying our Selves to make a Right Uſe of them. But I have ſpoken

of This ſufficiently already, and will only take leave to add Here, That if not only our Houſes, but our Churches were Adorn'd with proper Hiſtories, or Allegories well Painted, the People being now ſo well Inſtructed as to be out of Danger of Superſtitious Abuſes, their Minds would be more Senſibly affected than they can poſſibly be without This Efficacious means of Improvement, and Edification. But This (as indeed every thing elſe advanced by me) I humbly ſubmit to the Judgment of my Superiours.

If Gentlemen were Lovers of Painting, and *Connoiſſeurs* This would help to Reform Them, as their Example, and Influence would have the like Effect upon the Common People. All Animated Beings naturally covet Pleaſure, and eagerly purſue it as their Chiefeſt Good; the great Affair is to chuſe thoſe that are Worthy of Rational

Beings,

Beings, Such as are not only Innocent, but Noble, and Excellent: Men of Eaſy, and Plentiful Fortunes have commonly a great part of their time at their Own Diſpoſal, and the want of knowing how to paſs thoſe Hours away in Virtuous Amuſements contributes perhaps as much to the Miſchievous Effects of Vice, as Covetouſneſs, Pride, Luſt, Love of Wine, or any other Paſſion whatſoever. If Gentlemen therefore found Pleaſure in Pictures, Drawings, Prints, Statues, *Intaglias*, and the like Curious Works of Art; in diſcovering their Beauties, and Defects; in making proper Obſervations thereupon; and in all the other parts of the buſineſs of a *Connoiſſeur*, how many Hours of Leiſure would Here be profitably employ'd, inſtead of what is Criminal, Scandalous, and Miſchievous! I confeſs I cannot ſpeak Experimentally becauſe I have not

try'd

try'd Thoſe; nor can Any Man pronounce upon the Pleaſures of Another, but I know what I am recommending is ſo great a One, that I cannot conceive the Other can be Equal to it, Eſpecially if the Draw-backs of Fear, Remorſe, Shame, Pain, &c. be taken into the Account.

2. Our Common People have been exceedingly Improv'd within an Age, or two, by being Taught to Read, and Write; they have alſo made great Advances in Mechanicks, and in ſeveral Other Arts, and Sciences; And our Gentry, and Clergy are more Learned, and better Reaſoners than in times paſt; a farther Improvement might yet be made, and particularly in the Arts of Deſign, if as Children are taught Other things they, together with Theſe learnt to Draw; they would not only be qualify'd to become better Painters, Carvers, Gravers,

vers, and to attain the like Arts immediately, and evidently depending on Design, but they would thus become better Mechanicks of all kinds.

And if to learn to Draw, and to understand Pictures, and Drawings were made a part of the Education of a Gentleman, as Their Example would Excite the Others to do the like, it cannot be deny'd but that This would be a farther Improvement even of This part of our People: The whole Nation would by This means be removed some Degrees higher into the Rational State, and make a more considerable Figure amongst the Polite Nations of the World.

3. If Gentlemen were Lovers of Painting, and *Connoisseurs*, many Summs of Money which are now lavish'd away, and consum'd in Luxury would be laid up in Pictures, Drawings, and Antiques, which would be,

not

not as Plate, or Jewels, but an Improving Eſtate; Since as Time, and Accidents muſt continually waſte, and diminiſh the Number of theſe Curioſities, and no New Supply (Equal in Goodneſs to thoſe we have) is to be hop'd for, as the appearances of things at preſent are, the Value of ſuch as are preſerv'd with Care muſt neceſſarily encreaſe more and more: Eſpecially if there is a greater Demand for them, as there Certainly will be if the Taſte of Gentlemen takes This Turn: Nay 'tis not Improbable that Money laid out This way, with Judgment, and Prudence, (and if Gentlemen are good *Connoiſſeurs* they will not be impos'd upon as they too often are) may turn to Better Account than almoſt in Any other.

We know the Advantages *Italy* receives from her Poſſeſſion of ſo many fine Pictures, Statues, and other curious Works of Art: If our Countrey

Countrey becomes famous in That way, as her Riches will enable her to be if our Nobility, and Gentry are Lovers and *Connoiſſeurs*, and the Sooner if an Expedient be found (as it may Eaſily be) to Facilitate their Importation, We ſhall ſhare with *Italy* in the Profits ariſing from the Concourſe of Foreigners for the Pleaſure, and Improvement that is to be had from the Seeing, and Conſidering ſuch Rarities.

If our People were Improved in the Arts of Deſigning, not only our Paintings, Carvings, and Prints, but the Works of all our other Artificers would alſo be proportionably Improved, and conſequently coveted by Other Nations, and their Price advanced, which therefore would be no ſmall Improvement of our Trade, and with that of our Wealth.

I have obſerv'd heretofore, that there is no Artiſt whatſoever, that

produces a piece of work of a value ſo vaſtly above that of the Materials of Natures furniſhing as the Painter does; nor conſequently that can Enrich a Countrey in any Degree like Him: Now if Painting were only conſider'd as upon the Level with Other Manufactures, the Employment of More Hands, and the Work being Better done would certainly tend to the Increaſe of our Wealth; but This Conſideration over and above adds a great Weight to the Argument in favour of the Art as Inſtrumental to This End.

Inſtead of Importing vaſt Quantities of Pictures, and the like Curioſities for Ordinary Uſe, we might fetch from Abroad only the Beſt, and ſupply other Nations with Better than Now we commonly take off their Hands: For aſmuch a Superfluity as theſe things are thought to be, they are ſuch as no Body will

will be without, not the meaneſt Cottager in the Kingdom, that is not in the extremeſt Poverty, but he will have ſomething of Picture in his Sight. The ſame is the Cuſtom in Other Nations, in Some to a Greater, in Others to a Leſs Degree: Theſe Ornaments People will have as well as what is abſolutely Neceſſary to Life, and as ſure a Demand will be for them as for Food, and Cloaths; as it is in ſome Other Inſtances thought at firſt to be Equally Superfluous, but which are Now become conſiderable Branches of Trade, and conſequently of great Advantage to the Publick.

Thus a thing as yet unheard of, and whoſe very Name (to our Diſhonour) has at preſent an Uncouth Sound may come to be Eminent in the World, I mean the *Engliſh School of Painting*; and whenever This happens who knows to what

it may riſe; for the *Engliſh* Nation is not accuſtom'd to do things by Halves.

Arts, and Politeneſs have a conſtant Rotation: Theſe parts of *Europe* have twice received them from *Italy*, She from *Greece*, who had them from *Egypt*, and *Perſia*, In one Age ſuch a part of the Globe is Enlighten'd, and the reſt in Darkneſs; and thoſe that were Savages for many Centuries, in a certain Revolution of time become the fineſt Gentlemen in the World. The Arts of Deſign have long ago forſaken *Perſia*, *Egypt*, and *Greece*, and are now a third time much declin'd in *Italy*; Some Other Countrey may ſucceed Her in This particular, as She ſucceeded *Greece*. Or if the Arts continue There, They may ſpread themſelves, and Other Nations may Equal, if not Excel the *Italians*: There is nothing Unreaſon-

reaſonable in the thing, nay 'tis exceeding Probable.

I have ſaid it heretofore, and will venture to repeat it, notwithſtanding the National Vanity of Some of our Neighbours, and our own Falſe Modeſty, and Partiality to Foreigners (in This reſpect, tho' in Others we have ſuch Demonſtrations of our Superiority that we have learn'd to be Conſcious of it) if ever the Great Taſte in Painting, if ever that Delightful, Uſeful, and Noble Art does revive in the World 'tis Probable 'twill be in *England*.

Beſides that Greatneſs of Mind which has always been Inherent in our Nation, and a Degree of Solid Senſe not inferiour to any of our Neighbours, We have Advantages greater than is commonly thought. We are not without our Share of Drawings, of which *Italy* has been in a manner exhauſted long ſince: We have ſome fine Antiques,

tiques, and a Competent number of Pictures of the Beſt Maſters. But whatever our Number, or Variety of Good Pictures is, We have the Beſt Hiſtory-Pictures that are any where now in being, for we have the Cartons of *Rafaelle* at *Hampton-Court*, which are Generally allowed even by Foreigners, and Thoſe of our own Nation who are the moſt Bigotted to *Italy*, or *France*, to be the Beſt of that Maſter, as he is inconteſtably the Beſt of all thoſe whoſe Works remain in the World. And for Portraits we have Admirable ones, and perhaps the Beſt of *Rafaelle*, *Titian*, *Rubens*, and above all of *Van-Dyck*, of whom we have very many: and Theſe are the Beſt Portrait-Painters that ever were.

In Ancient times we have been frequently Subdued by Foreigners, the *Romans*, *Saxons*, *Danes*, and *Normans* have all done it in their Turns;

Turns; Thoſe Days are at an End long ſince; and we are by various Steps arriv'd to the height of Military Glory, by Sea, and Land. Nor are we leſs Eminent for Learning, Philoſophy, Mathematicks, Poetry, Strong, and Clear Reaſoning, and a Greatneſs, and Delicacy of Taſte; In a Word, in Many of the Liberal, and Mechanical Arts we are Equal to any other People, Ancients, or Moderns; and in Some perhaps Superiour. We are not yet come to that Maturity in the Arts of Deſign; Our Neighbours, thoſe of Nations Not remarkable for their Excelling in This way, as well as thoſe that Are, have made frequent, and ſucceſsful Inroads upon us, and in This particular have *Lorded* it over our Natives Here in their own Countrey. Let us at length Diſdain as much to be in Subjection in This reſpect as in Any Other; Let us put forth our Strength, and em-

ploy

ploy our National Virtue, that Haughty Impatience of Subjection, and Inferiority, which ſeems to be the Characteriſtick of Our Nation in This as on many Other Illuſtrious Occaſions, and the thing will be effected; the *Engliſh* School will Riſe, and Flouriſh.

And to This, and to the obtaining the Benefits to the Publick conſequent thereupon, what I have Been pleading for would greatly contribute: For if our Nobility, and Gentry were Lovers, and *Connoiſſeurs*, Publick Encouragement, and Aſſiſtance would be given to the Art; Academies would be ſet up, Well Regulated, and the Government of them put into Such Hands, as would not want Authority to maintain thoſe Laws, without which no Society can Proſper, or long Subſiſt. Theſe Academies would then be well provided of all Neceſſaries for Inſtruction in Geometry,

metry, Perſpective, and Anatomy, as well as Deſigning, for without a competent Proficiency in the three former, no conſiderable Progreſs can be made in the Other. They would then be furniſhed with Good Maſters to Direct the Students, and good Drawings, and Figures, whether Caſts, or Originals, Antique, or Modern for their Imitation. Nor ſhould theſe be conſider'd merely as Schools, or Nurſeries for Painting, and Sculptors, and other Artiſts of That kind, but as places for the better Education of Gentlemen, and to Complete the Civilizing, and Poliſhing of our People, as our Other Schools, and Univerſities, and the Other means of Inſtruction are.

If our Nobility, and Gentry were Lovers of Painting, and *Connoiſſeurs*, a much greater Treaſure of Pictures, Drawings, and Antiques would be brought in, which would contri-

bute abundantly to the Raiſing, and Meliorating our Taſte, as well as to the Improvement of our Artiſts.

And then too People of Condition would know that at Preſent, whatever Has been the State of things heretofore, Foreigners (be they *Italians*, or of whatever other Countrey) have not the Advantage over us whether as *Connoiſſeurs*, or as Painters, as They have been accuſtomed to Imagine: They will then know that if in Some Inſtances the Advantage is on Their Side, in Others 'tis on Ours: Thus that Partiality ſo Diſcouraging, and Pernicious to Our Own People will be removed.

Such Men being *Connoiſſeurs*, and Lovers of Painting, and Zealous for the Honour, and Intereſt of their Countrey in This particular, would raiſe the ſame Spirit in Others, and amongſt the reſt in the Artiſts themſelves if it were not there

there before: And Theſe would Then be oblig'd to labour to Improve in their ſeveral ways, becauſe they muſt be Otherwiſe without Employment, whereas they will be tempted to indulge themſelves in Sloth, and Ignorance when they find there are Eaſier Methods of attaining Fame, and Riches, at leaſt of living tolerably well, than by making any conſiderable Progreſs in their Art:

A good Taſte, and Judgment in thoſe who employ them would not only compel Painters to Study, and be Induſtrious, but put them in a Right way if they fell not into it of Themſelves: It has been ſaid, and I verily believe 'tis true, that King *Charles* I. took ſuch delight in Painting that he frequently ſpent ſeveral Hours with *Van-Dyck*; remarking upon his Works, and giving him ſuch Hints as much contributed to the Excellence we

ſee in them. Painters would thus learn not to attach themſelves Meanly, and Servilely to the Imitation of This, or That particular Manner, or Maſter, and thoſe perhaps none of the Beſt, but to have more Noble, Open, and Extenſive Views; to go to the Fountain Head from whence the Greateſt Men have drawn That which has made their Works the Wonder of ſucceeding Ages; They would thus learn to go to Nature, and to the Reaſon of things. Let them receive all the Warmth, and Light they can from Drawings, Pictures, and Antiques, but let them not ſtop there, but endeavour to diſcover what Rules the Great Maſters went by, what Principles they built upon, or might have built upon, and let them do the ſame; not becauſe They did ſo, or were Suppoſed to have done ſo, but becauſe 'twas Reaſonable.

If (Laſtly) Men of Birth, and Fortunes

Fortunes were generally Lovers of Painting, and *Connoiſſeurs*, as they would be convinc'd of the Dignity of the Profeſſion, they would cauſe more of their Younger Sons (at leaſt) to be applied this way, as well as to Law, Divinity, Arms, Navigation, &c. Theſe by a generous Education, and not being oblig'd to work for bare Subſiſtence would be better Qualify'd for ſo Noble a Study, and have better Opportunities of Improvement in it. There can be no ſuch thing as a Mere Painter; to merit the Name of a Painter 'tis neceſſary to be much more, he muſt be Conſiderable without That Addition. 'Tis not Here as in Numbers, where if a Unite be ſet before ſeveral Cyphers it may make a Summ; there muſt be a large Summ firſt, and then This Unite ſet at the Head of them has a Value, and makes the whole Ten times more.

I have

I have been ſhewing how Beneficial the Art of Painting is, and how much More it Might be made to the Publick in the Reformation of our Manners, Improvement of our People, and Increaſe of our Wealth, all which would bring a proportionable Addition of Honour, and Power to this Brave Nation; And I have ſhewn that for a Gentleman to become a Lover of the Art, and a *Connoiſſeur* is the Means to attain this End: This alone if there was no other Argument would prove it to be worthy of Such a one to turn his Thoughts This way.

Here being a full Period, and the firſt Opportunity I have had, I will inform the Publick that I have at length found a Name for the Science of a *Con-*

a *Connoiſſeur* of which I am treating, and which I obſerved at the entrance of this Subject wanted One. After ſome of theſe Sheets were printed I was complaining of this Defect to a Friend, who I knew, and Every Body will readily acknowledge was very proper to be adviſed with on This, or a Much Greater Occaſion; and the next Day had the honour of a Letter from him on another Affair, wherein however the Term CONNOISSANCE was us'd; This I immediately found was That he recommended,

mended, and which I ſhall uſe hereafter. And indeed ſince the Term *Connoiſſeur*, tho' it has a General Signification, has been received as denoting One skilful in this particular Science; there can be no reaſon why the Science it ſelf ſhould not be called *Connoiſſance*. Perhaps 'tis not without ſome Mixture of Vanity in my ſelf, but in Juſtice to my Friend I muſt not conceal his Name; 'tis Mr. *PRIOR*.

I will now go on with my Diſcourſe.

There are Few that pretend to be *Connoiſſeurs*, and of thoſe Few the

the number of Such as Deſerve to be ſo call'd is very Small: 'Tis not enough to be an Ingenious Man in General, nor to have ſeen all the Fineſt things in *Europe*, nor even to be able to Make a good Picture, Much leſs the having the Names, and ſomething of the Hiſtory of the Maſters: All This will not make a Man a good *Connoiſſeur*, To be able to judge of the Goodneſs of a Picture, moſt of thoſe Qualifications are neceſſary, which the Painter himſelf ought to be poſſeſſed of, That is, all that are not Practical; He muſt be Maſter of the Subject, and if it be Improveable he muſt know it is ſo, and Wherein; He muſt not only ſee, and Judge of the Thought of the Painter in what he Has done, but muſt know moreover what he Ought to have done, He muſt be acquainted with the Paſſions, their Nature, and how they appear on all Occaſions. He

muſt have a Delicacy of Eye to judge of Harmony, and Proportion, of Beauty of Colours, and Accuracy of Hand; and Laſtly he muſt be converſant with the Better Sort of People, and with the Antique, or he will not be a good Judge of Grace, and Greatneſs. To be a good *Connoiſſeur* (I obſerv'd heretofore) a Man muſt be as free from all kinds of Prejudice as poſſible; He muſt moreover have a Clear, and Exact way of Thinking, and Reaſoning; he muſt know how to take in, and manage juſt Ideas; and Throughout he muſt have not only a Solid, but an Unbiaſs'd Judgment. Theſe are the Qualifications of a *Connoiſſeur*; And are not Theſe, and the Exerciſe of Them, well becoming a Gentleman?

The Knowledge of Hiſtory has ever been eſteem'd to be ſo. And this is abſolutely neceſſary to a *Connoiſſeur*, not That only which may enable

enable him to judge how well the Painter has managed ſuch, and ſuch a Story, which he will have frequent Occaſion to do, but the particular Hiſtory of the Arts, and eſpecially of Painting.

Methinks it ſhould be worth the while of ſome one duly qualified for ſuch an Undertaking, inſtead of the Accounts of Revolutions in Empires, and Governments, and the Means, or Accidents, whereby they were effected, Military, or Political, to give us the Hiſtory of Mankind with reſpect to the place they hold amongſt Rational Beings; that is, a Hiſtory of Arts, and Sciences; Wherein it would be ſeen to what heights ſome of the Species have riſen in Some Ages, and Some Countreys, whilſt at the ſame time on Other parts of the Globe Men have been but one Degree above Common Animals; And the ſame People who in This Age gave a

Dignity to Humane Nature, in another ſunk almoſt to Brutality, or Chang'd from One Excellency to Another. Here We might find Where, and When ſuch an Invention firſt appear'd, and by what Means; What Improvements, and Decays happen'd: When ſuch another Luminary roſe, and what courſe it took; and whether 'tis now Aſcending; in its Zenith, Declining, or Set. Here it would be conſider'd what Improvements the Moderns have made upon the Ancients, and what Ground they have loſt: Such a Hiſtory well written, would give a clear Idea of the Nobleſt Species of Beings we are acquainted with in that particular wherein their preheminence conſiſts. And (by the way) I will take leave to obſerve that we ſhould find them to have arriv'd to a vaſt Extent of Knowledge, and Capacity in Natural Philoſophy, in Aſtronomy,

in

in Navigation, in Geometry, and other Branches of the Mathematicks, in War, in Government, in Painting, Poetry, Musick, and other Liberal, and Mechanick Arts; In other respects, particularly in Metaphysicks, and Religion to have been Ridiculous, and Contemptible: Except where the Divine Goodness has vouchsafed an Extraordinary Portion of Light, like the Sun-beams darting out here, and there upon the Earth in a Cloudy Day, or where it has blaz'd out plentifully by Supernatural Revelation.

In such a History it would be found that the Arts of Design, Painting, and Sculpture were known in *Persia*, and *Egypt* long before we have any Accounts of them amongst the *Greeks*; but that They carried them to an Amazing height, from whence they afterwards spread themselves into *Italy*, and other

Parts

Parts, with various Revolutions, 'till they ſunk with the *Roman* Empire, and were loſt for many Ages, ſo that there was not a Man upon the Face of the Earth able to delineate the Form of a Houſe, a Bird, a Tree, a Humane Face, a Body, or whatever other Figure conſiſting of any Variety of Curv'd Lines otherwiſe than as a Child amongſt Us; to do this Right, and as it is done Now, was as much above the Capacity of the Species at That time as it is Now to make a Voyage to the Moon. In this State of things, about the middle of the 13th Century *Giovanni Cimabue* a *Florentine*, prompted to it by a Natural Genius, and aſſiſted at firſt by ſome wretched Painters from *Greece* began to Reſtore thoſe Arts, which were Improv'd by his Diſciple *Giotto*.

In ſuch a Hiſtory it would follow that after ſeveral Endeavours, and Advances had been made by *Simone*

*Simone Memmi*, *Andrea Verrocchio*, and others, *Maſſaccio* born about *Anno* 1417 at *Florence*, (who indeed I ought to have inſerted in the Chronological Liſt in my former Book) This great Man, in his ſhort Life of Six and Twenty Years, made ſo conſiderable an Improvement upon what he found had been done before him, that he May juſtly be (as he Is) eſteem'd, the Father of the Second Age of Modern Painting. The Light thus happily kindled in *Tuſcany* diffus'd it ſelf into *Lombardy*, for ſoon after the Death of *Maſaccio*, the *Bellini*'s, *Jacopo*, and his two Sons firſt introduc'd the Art in *Venice*; and ſoon after *Franceſco Francia* appear'd at *Bologna*, and was the *Maſſaccio* of that City; for the Art had rais'd its Head there long before, and Some ſay more early than even at *Florence*; tho' it was but juſt kept alive there 'till many Years after.

after. About this time too *Andrea Mantegna* ſhew'd the Art to Thoſe of *Mantua*, and *Padua*. *Germany* alſo had her *Albert Durer* about the latter End of the ſame Century, and in the beginning of the next *Lucas van Leyden* was famous in *Holland*; as was *Hans Holbein* quickly after here in *England*. But *Florence* was ſtill the Center of Light, where it brighten'd more, and more; For in the Year 1445 *Lionardo da Vinci* was born there: This was a Univerſal Man, and amongſt other Arts was Excellent in Painting, and Deſigning, eſpecially the latter, in which he ſometimes almoſt equall'd the Beſt Maſters the World ever ſaw. About 30 Years after him aroſe *Michelangelo Buonarotti*, the Head of the *Florentine* School, a Vaſt Genius Superiour to all the Moderns in Sculpture, and perhaps in Deſigning, and a profound Knowledge in Anatomy; and moreover

moreover as Excellent an Architect. These two great Men coming to *Rome*, where (tho' there was so great a Disproportion in their Years) they were Competitors, transferr'd the Seat of the Art to that Happy City. Tho' in *Venice* it went on improving, and growing up to Maturity, and Perfection, which it attain'd to (in some of its Parts, particularly Colouring) in *Giorgione*, and more eminently in *Titian*, and in *Corregio* upon the *Terra firma* of *Lombardy*. And Now, that is, upon the entrance of the 16th Century the great Luminary of Painting appear'd above the Horizon, the undoubted Head of the *Roman* School, and of the Modern Painters *Rafaelle Sanzio da Urbino*. Whether any of the Ancients excell'd him, and if they did, in what Degree are Questions which the History I am recommending as proper to be written may endeavour to re-

ſolve, I will not. But ſuch an Hiſtorian will go on to ſhew how the Flame which blaz'd ſo glorioufly in *Rafaelle*, and continued Bright, tho' with a diminiſh'd Luſtre in his Diſciples *Giulio Romano*, *Polidoro*, *Pierino*, and others; and at *Florence* in *Andrea del Sarto*; and There, and Elſewhere, as well as at *Rome* in *Baldaſſar Peruzzi*, *Primaticcio*, *Battiſta Franco*, *Parmeggiano*, the Elder *Palma*, *Tintoretto*, *Baroccio*, *Paolo Veroneſe*, the two *Zuccaroes*, *Cigoli*, and many others, Decay'd by little, and little; 'Till it was blown up again in the School of the *Caracci* in *Bologna* about an Hundred and Forty Years ago; and continued with great Brightneſs in their Diſciples, and Others; *Giuſeppino*, *Vanni*, *Guido*, *Albani*, *Dominichino*, *Lanfranco* &c. But as the *Jews* wept when they ſaw the ſecond Temple, which tho' Magnificent was not Equal to the firſt,

ſo

ſo neither was this great Effort capable of producing ſuch Stupendious Works of Art as thoſe of the *Rafaelle* Age. And tho' we have had Great Men in their Several ways, as *Rubens*, *Spagnoletto*, *Guercino*, *Nicolas Pouſſin*, *Pietro da Cortona*, *Andrea Sacchi*, *Van-Dyck*, *Caſtiglione*, *Claude Loreneſe*, the *Borgognone*, *Salvator Roſa*, *Carlo Maratti*, *Luca Giordano*, and ſeveral Others of Leſſer Note, tho' nevertheleſs of Conſiderable Merit, yet the Art has viſibly declin'd. As for its Preſent State in *Italy*, Here, and Elſewhere the Hiſtorian I am ſpeaking of may write what he thinks fit, and perhaps by that time New Matter may ariſe; I, for my part, inſtead of entering upon that Subject, will content my ſelf with obſerving in general, That tho' Mankind have always expreſs'd a Love to it, and been ready to encourage the weak-

eſt Endeavours this way, (I only Except the *Jews*, an *Arabian* Impoſtor, and his Fanatick Diſciples, and ſome few Enthuſiaſts, and Sour, Stupid People) the Species in all the many Ages of their Exiſtence have been rarely able, and in a narrow Extent of Countrey, at any one time to perform any thing conſiderable in Painting: There have been Innumerable Great Maſters in Other Arts, and Sciences, but in This the Number is very Small; Great Maſters in many Other Arts have appear'd in All Ages; Of Painting there have been none in all the Six Thouſand Years ſince the Birth of the World (at leaſt We have no Account of them) Except thoſe in *Greece*, and *Italy* two Thouſand Years ago, and that perhaps for about the Space of Five Hundred Years; and Thoſe in this Latter Age of the Art of which I have been offering a Curſory View.

*So*

*So ancient Ætna's Sulph'rous Caverns give*
*Sufficient Food to keep the Flame alive;*
*The kindled Stream thro' ev'ry Chaſm ſtrays*
*On each Combuſtible with Gladneſs preys,*
*But in large Spaces ampler Fires diſplays;*
*Deep Sunk below 'tis hid from Mortal Eyes,*
*But Smoak, and Cinders moderately riſe;*
*'Till Nature furniſhing Uncommon Stores,*
*The Hill from out her gaping Summit pours*
*Aſcending Ruddy Flames, and with a Sound*
*Loud, and Triumphant fills the Air around,*
*Supplies the Heavens with another Day,*
*And ſhews the Mariner far off his way;*
*The Stock exhauſted to her Wont returns,*
*And Silently, Unſeen the Mountain burns.*

It muſt have been obſerv'd that the Art has flouriſhed at *Florence*, *Rome*, *Venice*, *Bologna*, &c. In each of which Places the Style of Painting has been Different; as it has been in the ſeveral Ages in which it has flouriſhed. When it firſt began to Revive after the Terrible Devaſtations of Superſtition, and Barbarity, it was with a Stiff, Lame manner, which mended by little, and little 'till the time of *Maſac-*

*Maſaccio*, who roſe into a Better Taſte, and Began what was reſerved for *Rafaelle* to Complete. However this Bad Style had ſomething Manly, and Vigorous; Whereas in the Decay, whether after the Happy Age of *Rafaelle*, or that of *Annibale* One ſees an Effeminate, Languid Air, Or if it has not That it has the Vigour of a Bully, rather than of a Brave Man: The Old Bad Painting has more Faults than the Modern, but this falls into the Inſipid.

The Painters of the *Roman* School were the Beſt Deſigners, and had more of the Antique Taſte in their Works than any of the Others, but generally they were not good Colouriſts; Thoſe of *Florence* were good Deſigners, and had a Kind of Greatneſs, but 'twas not Antique. The *Venetian*, and *Lombard* Schools had Excellent Colouriſts, and a certain Grace but entirely

tirely Modern, eſpecially thoſe of *Venice*; but their Drawing was generally Incorrect, and their Knowledge in Hiſtory, and the Antique very little: And the *Bologneſe* School is a Sort of Compoſition of the Others; even *Annibale* himſelf poſſeſſed not any Part of Painting in the Perfection as is to be ſeen in thoſe from whom His Manner is compos'd, tho' to make amends he poſſeſſed more Parts than perhaps any Other Maſter, and in a very high Degree. The Works of thoſe of the *German* School have a Dryneſs, and ungraceful Stiffneſs, not like what is ſeen amongſt the Old *Florentines*, That has ſomething in it Pleaſing however, but This is Odious, and as remote from the Antique as *Gothiciſm* could carry it. The *Flemings* have been Good Colouriſts, and imitated Nature as They conceived it, that is, inſtead of Raiſing Nature, they fell below it,

it, tho' not ſo much as the *Germans*, nor in the ſame Manner; *Rubens* himſelf Liv'd, and Dy'd a *Fleming*, tho' he would fain have been an *Italian*; but his Imitators have *Caricatura'd* His Manner, that is they have been more *Rubens* in his Defects than he himſelf was, but without his Excellencies. The *French* (Excepting ſome few of them, *N. Pouſſin*, *Le Seur*, *Sebaſtien Bourdon*, &c.) as they have not the *German* Stiffneſs, nor the *Flemiſh* Ungracefulneſs, neither have they the *Italian* Solidity; and in their Airs of Heads, and Manners, they are eaſily diſtinguiſh'd from the Antique how much ſoever they may have endeavour'd to imitate them.

Which have been the moſt Excellent Painters the Ancients, or the Moderns is a Queſtion often propos'd, and which I will try to reſolve. That the Painters of Thoſe

times

times were Equal to the Sculptors in Invention, Expreſſion, Drawing, Grace, and Greatneſs is ſo exceeding probable that I think it may be taken for granted. If ſo, that in Drawing, Grace, and Greatneſs the Ancients have the Advantage is certain; and little leſs than certain that in Colouring, and Compoſition the Moderns have it More. But tho' That be true, Thoſe Parts of Painting being not ſo Conſiderable as the Other in which the Moderns are outdone, it will hardly reduce the Matter to an Equality, the Advantage will remain to the Ancients ſo far as we have gone. It remains that We conſider the other Parts of Painting, the Invention, and Expreſſion: The manner of Thinking of the Ancients is ſuch as is not to be mention'd without the utmoſt Veneration allow'd to be given to Mortal Men; But when I ſee what Some

of the Moderns have done in Theſe Parts of Painting I profeſs I dare not determine which has the Preference. It would be a fine Amuſement, or rather a Noble, and a Uſeful Employment for a Gentleman to collect, and compare the many fine Thoughts, and Expreſſions, on One Side, and the Other: For Me to do it here would be too Tedious, and too great a Task, having already undertaken what will coſt me More Pains, and Time than I intended, or perhaps is fit for me to beſtow this way. Whether even This would end the Diſpute is Uncertain; But as the Matter ſtands at preſent, allowing an Equality in theſe laſt mentioned Parts of Painting, and an Advantage to the Modern in Some others, the Superiority of the Ancients in Drawing, Grace, and Greatneſs determines in Favour of Them

Another Part of Hiſtory no leſs worthy

worthy a Gentleman's Conſideration than neceſſary to a *Connoiſſeur*, is that of the Lives of the particular Maſters. When we reflect upon the Vigorous Sallies which Some of the Species have made, whereby they have as it were connected Ours with that of the next Order of Beings above us we muſt naturally deſire to have a more exact Account of every Step they made towards that Glorious Diſtinction: This alſo will be of Uſe to Our Selves, and help to excite Us to do Something, whereby We alſo may be diſtinguiſh'd with Honour, and our Memories be Sweet to Poſterity.

As in reading the Lives of the Great Captains, and Stateſmen we are inſtructed in the Hiſtory of Their Times, and Their Own, and Neighbouring Nations; In thoſe of Philoſophers, and Divines we ſee the State of Learning, and Religion, So in the Lives of the Paint-

ers we ſee the Hiſtory of the Art; and I believe there has been as many Accounts of theſe Great Men who have done ſo much Honour to Humane Nature, and many of them as well written, as of any Claſs of Men whatſoever.

The

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*Le Vite dei Pittori e de Scultori co' Ritratti, deſcritte in tre Tomi da Giorgio Vaſari Pittore Aretino. Firenze* 1586 *Bolog.* 1647. 4*to.*

*Le Maraviglie dell'Arte, Overo delle Vite de'Pittori Veneti, e dello Stato, in due Parti dal Cav. Carlo Ridolfi. Venezia* 1648. 4*to.*

*Felſina Pittrice: Vite de'Pittori Bolognesi compoſte dal Conte Carlo Ceſare Malvaſia. Lib.* 4. *in* 2 *Tomi, co' Ritratti de'Pittori Bolog.* 1678. 4*to.*

*Le Vite de'Pittori, & Architetti dal* 1572 *ſino al* 1610, *fioriti in Roma, dal Cav. Gio. Baglioni Roma,* 1642, & 1649.

*Le Vite de'Pittori, de'Scultori, & degli Architetti Moderni Scritte da Gio. Pietro Bellorio. Parte Prima Roma.* 1672. 4*to.*

*Notitia de Profeſſori del Diſegno da Cimabue in quà dal Filippo Baldinucci. in ſeveral Volumes Printed at* Florence *at ſeveral times, the Firſt Anno* 1681.

*Abcedario Pittorico nel quale compendioſamente ſono deſcritte le Patrie, i Maeſtri, ed i Tempi ne quali fiorirono circa* 4000 *Profeſſori di Pittura, di Scultura, e di Architettura da Fr. Pel. Ant. Orlandi. Bolog.* 1704. 4*to.*

*Entretiens ſur les Vies, & ſur les Ouvrages des plus Excellens Peintres Anciens & Moderns. par Filibien. Tom.* 1. *Paris* 1666. *Tom.* 2. 1672. 4*to. Reprimè Paris* 1685. *Amſt.* 8*vo.*

*Aca-*

The General Idea I have of thoſe Excellent Men, I mean of the Principal of them, Such as thoſe of whom I have given an Hiſtorical, and Chronological Liſt at the end of my Former Book is this, They were Moſt of them Men of Fine, Natural Parts, and Some of them went very far into Learning, and ~~Other~~ Sciences, particularly Muſick, and Poetry; Many of them have received the Honour of Knighthood, and Some have Entail'd Nobility on their Poſterity; Moſt of them advanc'd their Fortunes very conſiderably, They have Generally been in great Favour with their Soveraigns, Or at leaſt were much Eſteem'd, and Honour'd by Men of the Firſt Quality; Liv'd in

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*Academia Nobiliſſimæ Artis Pictoriæ Joachimi Sandrart. a Stockau Norimb.* 1683. *fol.*

*Abrege de les Vies des Peintres par M. de Piles. Paris* 1715.

In the Engliſh Tranſlation of the Art of Painting by *C. A. du Freſnoy*, the Lives of the Painters are abridg'd by Mr. *Grahme. Lond.* 1716.

Great

Great Reputation, and Dy'd much Lamented: Several of them were remarkably Fine Gentlemen, and if any of them were not ſo, they were not Sordid, Low, Vicious Creatures. *Correggio* was an Obſcure Man whilſt he liv'd, but is one of the Greateſt Inſtances of a Genius that the World ever ſaw; He was Obſcure, not Vicious. *Annibale Caracci* took more Pleaſure in his Painting than in the Gaieties of a Court, or the Converſation, or Friendſhip of the Great, which with a ſort of Stoical, and perhaps a mixture of a Cynical Pride he deſpis'd, but he had a Greatneſs of Mind that pleads effectually in his behalf, and compels us to overlook his Faults, which were much owing to his natural Melancholy. The Hiſtories of *Raſaelle*. *Lionardo da Vinci*, *Michelangelo*, *Titiano*, *Giulio Romano*, *Guido*, *Rubens*, *Van-Dyck*, and Sir *Peter Lely*, (to name

no

no more,) are well known, They liv'd in great Honour, and made a very conſiderable Figure in their ſeveral Times, and Countreys.

That the Generality of Good Painters have been Idle, and Sots, is a Vulgar Error, On the Contrary I know not even One Inſtance of This among thoſe Great Maſters who I have all along been ſpeaking of, and who alone are conſiderable in their Profeſſion; tho' indeed Thoſe that have given Occaſion for This Scandal may poſſibly have been the Beſt whoſe Works thoſe People who have Thus thought have been acquainted with.

Another Miſtake of This kind is, That the Painters how Excellent ſoever they may have been in their Art, have been Inconſiderable Creatures Otherwiſe: But (as I have obſerv'd heretofore) a Valuable Man will remain tho' a Good Painter is deprived of his Eyes, and Hands When

When after a *Brouillerie*, between Pope *Julius*, and *Michelangelo*, upon account of Slight the Artiſt conceiv'd the Pontif had put upon him, (the Story is at large in *Vaſari*) *Michelangelo* was introduced by a Biſhop (who was a Stranger to him, but was deputed by Cardinal *Soderini*, who being Sick could not do it himſelf as was intended) this Biſhop thinking to ſerve *Michelangelo* by it made it an Argument that the Pope ſhould be reconcil'd to him *Becauſe Men of his Profeſſion were commonly Ignorant, and of no Conſequence Otherwiſe*; his Holineſs enrag'd at the Biſhop ſtruck him with his Staff, and told Him 'twas *He that was the Blockhead, and Affronted the Man Himſelf would not Offend*: The Prelate was driven out of the Chamber, and *Michelangelo* had the Pope's Benediction accompanied with Preſents. This Biſhop had fallen into

to this Vulgar Error, and was Rebuk'd accordingly.

What I have been saying puts me in mind of a Story which passes very currantly of this Great Master, and that is that he had a Porter fix'd as to a Cross, and then stabb'd him that he might the better express the Dying Agonies of our Lord in a Crucifix he was painting: I find no good Ground for this Slander. Perhaps 'tis a Copy of a like Story of *Parrhasius*, the truth of which is also much doubted of; 'tis said he fasten'd a Slave he had bought to a Machine, and then tormented him to death, and whilst he was Dying painted the *Prometheus* he made for the Temple of *Minerva* at *Athens*.

Now that I am upon Particulars, there is one of a Different Sort relating to *Titian*, which I will take this Occasion to make more Publick than has yet been done:

'Tis a Letter written by Him to the Emperour *Charles* V. I find it in a Collection of *Italian* Letters Printed at *Venice* 1574. *Ridolfi*, nor any other Writer that I know of has This, tho' he has Another written to the Emperour, and one to *Philip* II. King of *Spain*, as he has also one or two Letters from that King to *Titian*.

*Invittissimo Principe, se dolse alla sacra maestà uostra la falsa nuoua della morte mia, a me è stato di Consolatione d' essere percio fatto più certo che l' altezza uostra della mia seruitù si ricordi onde la uita m' è doppiamenta cara. Et humilmente prego N. S. Dio a conseruarmi (se non più) tanto che finisca l' opera della Cesarea Maestà uostra, la quale si truoua in termine che a Settembre prossimino potra comparire dinanzi l' altezza uostra, alla quale fra questo mezzo con ogni humilta m'inchino,*

*m'inchino, & riuerentemente in ſua gratia mi raccommando.*

Titiano Vecellio.

*Lomazzo* in his *Idea del Tempio della Pittura* pag. 57. prettily characterizes ſeveral of Thoſe Great Maſters I have been ſpeaking of by Animals, and Famous Men, chiefly Philoſophers. To *Michelangelo* he aſſigns a Dragon, and *Socrates*; to *Gaudentio* an Eagle, and *Plato*; To *Polidoro* a Horſe, and *Alcides*; To *Lionardo da Vinci* a Lyon, and *Prometheus*; To *Andrea Mantegna* a Serpent, and *Archimedes*; To *Titiano* an Ox, and *Ariſtotle*; To *Rafaelle* a Man, and *Solomon*. For the reſt I refer you to the Books.

But what completes the Hiſtory of Theſe Great Painters is their Works; of which a great Number, eſpecially of Drawings, is preſerved to Our times. Here we ſee their Be-

ginning, Progreſs, and Completion; their ſeveral various Ways of Thinking; their different Manners of Expreſſing their Thoughts; the Ideas they have of Beauty in Viſible Objects; and what Accuracy, and Readineſs of Hand they had in Expreſſing what they conceiv'd. Here we ſee the Steps they made in Some of their Works, their Diligence, Careleſſneſs, or other Inequalities, the Variation of their Styles, and abundance of other Circumſtances relating to them. If therefore Hiſtory, if the Hiſtory of the Arts; If the Hiſtory of the particular Artiſts, if theſe are worthy of a Gentleman; This part of the Hiſtory, Thus written, where almoſt Every Page, Every Character is an Inſtance of the Beauty, and Excellency of the Art, and of the admirable Qualities of the Men of whom it treats is alſo well worthy his Peruſal, and Study.

I will

I will conclude this Branch of my Argument relating to the Dignity of Painting, and *Connoiſſance*, with obſerving That thoſe of the Greateſt Quality have not thought it Unworthy of them to practiſe, not the Latter only, but the Other. And that if it is not yet a Diminution of Such a One's Character Not to be a *Connoiſſeur*, 'tis an Addition to it if he Is; and is judg'd to be ſo by Every body. And Some Such we have of our own Nation, who are Diſtinguiſh'd not only by their Births, and Fortunes, but by other the moſt Amiable Qualities that juſtly endear them to all that have the Honour, and Happineſs of Knowing them, and being Known to them, if withall they have any Senſe of Virtue, Integrity, Honour, Love of ones Countrey, and other Noble Qualities, which thoſe Illuſtrious *Connoiſſeurs* poſſeſs in ſo Eminent a Degree.

Sect.

## SECT. II.

In order to ſhew what Rank the Science I am recommending holds amongſt the reſt with reſpect to the Certainty, and Degrees of Probability to be had in it, it will be neceſſary to take a Survey of the State of Mankind with reſpect to the Extent of their Knowledge in General.

And here I ſhall only ſet down what I perceive paſſes in my Own Mind, and abroad in the World ſo far as I can judge; and having no particular Notion, or Syſtem to propagate, or Defend; no Intereſt to ſerve ſeparate from that of Truth, I ſhall do it Honeſtly; and I will do it as Clearly, and Briefly as I can; without entering into the Meanders of the Learned, and hardly taking any Notice of that Cloud of Duſt that Idle, Intereſted, or Prejudiced Men may raiſe by Objections which can never be wanting,

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(eſpecially if the Conſequences any thing that is advanced may have on ſomething already eſtabliſh'd, but not Self Evident, or Bottom'd on what is ſo be admitted as Such) but which can have no Force againſt Experience, and Fact, againſt Plain, and Evident Truth.

What we call Knowledge is the Aſſent of the Underſtanding to a Propoſition as True.

We never Aſſent to any Propoſition 'till we have firſt (Explicitly, or Implicitly) Aſſented to theſe Previous ones; We are inform'd Sufficiently, and have Conſider'd Enough: Or we Aſſent Conditionally, that is, ſuppoſing theſe two things are done, and This abates the Degree of our Aſſent proportionably.

Aſſent is in Various Degrees, the higheſt of which is without any mixture of Doubt; and thus we are ſaid to Know, and be Aſſured as

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in what is Self-Evident, or Clearly Demonſtrated; All the reſt has this Alloy; Doubting being underſtood as oppos'd to Certainty, not to Perſuaſion. Thus the Inexhauſtible Fountain of Light, and Truth pours forth his Streams of communicated Light which we receive Pure in Self-Evident Principles, but as the Current paſſes on 'tis Sully'd; and grows weaker, and weaker, and from Knowledge becomes Opinion, beginning with the higheſt Degree of Probability, and after a long train ends in that faint Perſuaſion next bordering upon the *Æquilibrium* of the Mind, the Uncomfortable Region of Doubt and Suſpenſion.

This Variety of Aſſent is the neceſſary Conſequence of the Variety of Evidence, or the Appearance It has to our Underſtandings, and our Unavoidably Aſſenting as directed by Evidence.

That

That our Aſſent is regulated by Evidence, and not by our Wills is plain without going to the Argument from Experience, and that from this very Variety in the Degrees of our Aſſent; for Propoſitions we Deſired ſhould be true we ſhould be Aſſured were ſo, and the Others we ſhould be Aſſured were not ſo if our Wills could govern in this caſe; However if the contrary be imagin'd the Experiment is ſoon made; Let ſuch as differ from Me in this Matter think as I do for one moment, and then return, and think as they do at preſent. Aſſent, and Diſſent is no Other than the Sentence pronounced to Our Selves upon what Our Selves See; We may deceive Others, but to tell Our Selves we ſee what we do not, and Believe it is Impoſſible, I cannot ſay to my Self this Paper is now Red, then Green, preſently after Blue, and think 'tis ſo at Pleaſure.

We receive Evidence from our Senſes, from Teſtimony, and from our Reaſon; and from the Latter Immediately, as in firſt Principles, and Self-Evident Truths; Or by Deduction from Such, or from what we perceive by our Senſes, or have from Teſtimony.

Evidence is purely Relative, and is ſuch to every Man as the Appearances are to Him. 'Tis nothing to Me what Another Man's Senſes tell Him; nor what Opinion He has of the Teſtimony offered to Him; nor what His Reaſon Suggeſts; My Evidence from any, or all of theſe is juſt the Same as it appears to Me.

And tho' my Paſſions, or Prejudices may Magnify, or Diminiſh what the Same Objects, the Same Teſtimony, and the Same Arguments would appear to Another, the Evidence to Me is what it appears thro' theſe Mediums: If I perceive they have this Effect I ſhall

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Unavoidably make proportionable Allowances for it, and ſo far the Effect will ceaſe; if I do not I ſhall as unavoidably judge of the Evidence as ſeen Pure, and in its true Light.

Tho' (ſpeaking at large) the Arguments that are propos'd to Me in order to induce my Aſſent is call'd Evidence, 'tis not ſo to Me, but the Appearances they happen to have to my Underſtanding, and which they will have from abundance of Circumſtances beſides thoſe Arguments whatever they be. So that it may be as impoſſible for Me to believe Tranſubſtantiation (for Example) as for a *Turk*, or a *Hotentot* to believe it, tho' I am no Stranger to the Arguments that are us'd for it, and They never heard of them. Nay tho' the Doctrine were True, and the Arguments for it Solid.

When therefore 'tis ſaid Evidence

is to be had for ſuch, or ſuch a Propoſition, meaning thereby that God has given ſufficient Light in That particular to Some of our Species, it muſt be remembred that their Evidence, and the Perſuaſion reſulting from it may be as impoſſible to be had by Some People as if 'twas hidden from all Mankind: That which is but one Inch beyond the length of my Arm is as much out of my Reach as if 'twas in the Moon.

There are certain things of which we have no Evidence at all, ſuch as thoſe that are apparently beyond the reach of Humane Reaſon, and not Divinely, and Supernaturally Reveal'd: If Thoſe that are ſaid to be ſo are not Clearly underſtood, or not Certainly known to be Divine, we have however a Probable Evidence proportionable to That of their being ſo, and that the Meaning is as we underſtand it.

For

For the reſt we have the Evidence Sometimes of our Senſes, Sometimes of Teſtimony, Sometimes of our Reaſon, and Sometimes two, or all of theſe concur. In ſome Caſes 'tis Full, and Complete; but in much the Greater Part Imperfect, and that in all Degrees.

So are the Means by which (ſuch as it is) 'tis convey'd to us; Our Senſes are Fallible, our Reaſon is More ſo, and Teſtimony at leaſt as Much, and perhaps Moſt of all: Unleſs it be Divine, and then 'tis Infallible, and has an Effect upon our Minds as ſuch when we are Infallibly Aſſur'd of what is ſo. Our Senſes deceive us when the Organs, or our Imaginations are Diſtemper'd, or any way Imperfect, which they always are in ſome Meaſure: Humane Teſtimony is corrupted by Miſtakes, and Prejudices, Paſſion, and Intereſt; and Reaſon is often Blinded, Corrupted, or Oppreſs'd by

by all these, we see not at all; or thro' a false Medium, or infer amiss; judging That to be Sufficient Testimony which is Not, or perhaps no Evidence at all; Laying a Stress upon what will bear None, or not so much, or even on what in Reality makes for the Other Side; and that oftentimes as we are influenced by the present State of our Bodies, from Health, or Sickness; Fair, or Foul Weather; Diet, or Exercise; nay we shall have a Different View of things immediately upon the pouring into our Stomachs of a few Spoonfulls of Liquor, or taking into our heads the Vapour of a burnt Weed.

Moreover our Ideas are often Weak, and Confus'd; nor can we Have, Retain, and Consider so many as are often necessary to be Had, and to be seen at once in order to give a Right Judgment upon a Question. The Infinite Mind sees All Things

at

at One View, and juſt as they Are; We have a conſtant Succeſſion of Ideas which ariſe, and paſs away, and of which we have often but a Tranſient View. All things are Equally, and Eternally preſent *to him with whom we have to do*; Our Mental, like our Corporeal Sight can fix ſtrongly but upon One ſingle Point at One time, all other Objects round about us are then ſeen Confuſedly, or not at all.

Notwithſtanding what has been ſaid of our Senſes of Humane Teſtimony, and of Reaſon in General, there are Particular Caſes (tho' but Few in proportion to the reſt) where tho' we cannot arrive to Abſolute Certainty by Their means, we can have ſo great a Degree of Perſuaſion as is to all Intents and Purpoſes Equivalent to it.

And ſo with relation to the Evidence that is to be had, what I have ſaid is true in General; But

as

as that may appear Rational to One Man, which does not ſeem ſo to Another; and as there is nothing ſo Abſurd, and Falſe which Some Men will not aſſert; and as (Laſtly) Mens Senſes are Sometimes impos'd upon, it cannot be ſaid that there is Any thing of which Particular Men may not have Evidence; and Such may have None for what Another thinks is true Plainly, and Infallibly.

If the Deficiency of Evidence, and the Imperfection of the means by which we have it convey'd to us were Unknown, we ſhould aſſent Readily, and with Confidence; but as it is Generally Known, and Obſerv'd, in the ſame Degree by much the greater part of our Perſuaſions muſt have a mixture of Doubt. And according as we are miſtaken in our Evidence, we muſt be ſo in our Aſſent, or Diſſent, in the Main, or in the Degrees of it;

if they have Any, that is, if the thing is not Self-evident, or Demonſtrable; Often we are ſo in the Main, in the Degree Always; becauſe as when we ſee an Object with our Eyes we ſee it not as it Really Is, but as it Appears through the Coats, and Humours of the Eye, beſides the External Medium; our Mental Sight has the like Defects, and things are not Thus ſeen as they Really are.

Thus there are Some Truths God has open'd Fully to us; Others we ſee but as through a Miſt, and Others are Envellop'd in Thick Clouds, and Darkneſs, and reſerv'd for a Better State: And (God knows how often!) We fancy we poſſeſs Truth, but —— *Is there not a Lye in our Right Hand?*

When we conſider the Magnitude of the Globe we inhabit, and have at the ſame time in our Minds the diſtances from one Town to

another on our own Iſland, we have an Idea of ſomething Vaſtly Great. But when we compare This with the Unbounded Univerſe 'tis but a Spot, an Atom, the ſmalleſt Duſt in the Balance. So when we conſider Our Selves as compar'd with all the Species of Creatures below us; when we think upon the whole Compaſs of Humane Abilities, *Lord what is Man! Thou haſt made him little lower than the Angels! Thou haſt crown'd him with Glory, and Honour!* But when we turn our Thoughts to conſider how much is hid from us.

*Worlds beyond Worlds that deep in Æther lye.*
Philips.

When we remember that of that (comparatively) Little Number of Perſuaſions we Can have, how Few are without ſome Mixture of Doubt, and how many where our Doubts, tho' overbalanc'd are Otherwiſe Conſi-

Conſiderable; and tho'we cannot ſay Which are ſo, yet that 'tis very Reaſonable to Believe Many of our Aſſents are Wrong, but always in the Degree; not as being diſproportionable to the preſent Appearance of Evidence, but becauſe That Appearance is impoſſible to be perfectly Juſt, Then, *Vain Man would fain be Wiſe, tho' Man is born like the Wild Aſſes Colt!* a Wild, Untaught Aſs, the Colt of a Wild, Untaught Aſs.

Since the Revolution the Coin of the Nation was in Such a Condition, 'twas ſo Clipp'd, Defac'd, and Counterfeited that the Legiſlature thought it neceſſary to call it in, and what every Man brought was exchang'd for what was New Coin'd, and as it ſhould be. The World is much in the ſame Caſe with reſpect to the Stock of Science divided amongſt us: Should every one be oblig'd to bring in

His Share, and Truths only to be return'd, what a vaſt Multitude of Rich Men, in their Own, and many in the Common Opinion would become Wretchedly Poor! What a Deſtruction would here be of admir'd Notions, and even ſuppos'd Demonſtrations! How many Articles! How many entire Syſtems would Vaniſh, and be Forgotten!

Of all that Stock of Science God has beſtow'd upon the Species in General but a very ſmall Part can fall to the Share of any one of us in Particular; we have not Apprehenſions, nor Judgments, nor Memories, nor Time, nor Opportunity to Come at, Retain, Manage, and Employ ſo many Ideas as to make us Perfect; Perfect! no, nor Tolerable Proficients in any One Conſiderable Science; Unleſs as compar'd with the reſt, and ſo Some Few may be ſaid (as it was of *Homer* very finely by a great Author)

thor) " *to look down upon the reſt* " *of Mankind as on a Species be-* " *low them.* By far the greater Number cannot arrive to be Maſters in any one Branch of a Science; and what vaſt Multitudes, even the Herd of Mankind paſs their whole Lives in applying themſelves to One Art, or Profeſſion only, and thoſe but Mean, and Inconſiderable ones, and yet without Diſtinguiſhing themſelves even in Theſe, how eaſy ſoever to be attain'd.

But of what Sort ſoever the Succeſſion of Ideas that perpetually employs our Minds is compoſed as we can Steadily fix but upon one only at a time All our Little Circle of Knowledge is reduced to that Single Point; We are but ſuch as That happens to be: Whatever Stock of Science we may be, and commonly are ſuppoſed to be Maſters of, we in Reality poſſeſs no more

more than that One Idea: Which of thoſe we have had Before may Return, or if Ever, or what New Ones may Ariſe none can know but God only.

Every Man therefore is perpetually Varying from himſelf according as the Ideas happen to be which ariſe, and paſs along in his Mind, and which have an infinite Variety. *When I was a Child I thought as a Child*; but being become a Man thoſe Childiſh things are paſs'd away, and gone; And many of us after the Way which we Our Selves as well as Others Once call'd Hereſy, and furiouſly Hated, or Perſecuted as Such now worſhip the God of our Fathers.

As we differ from our Selves we differ no leſs from each Other. How Nobly are Some Mens Minds employ'd! And how Richly ſtor'd! Others how Empty! and Trifling!

*So Some Aſpiring Oaks their Branches throw*
*Aloft, deſpiſing Vulgar Trees below;*
*Whilſt Theſe (Ignoble!) can contented be*
*With undiſtinguiſh'd Mediocrity;*
*Others more humble in the Woods are found,*
*And Wretched Shrubs ſcarce peep above the Ground.*

Every Man differs from every Other Man in the Number, and Degrees of his Perſuaſions: no two Men in the World having the Same in all things: Some Propoſitions have been offer'd to Your Underſtanding which I have never heard of; and to Mine which have not reach'd You. Evidence has appear'd to One of us which has not been thought of by the Other; and the ſame Arguments have had Different Appearances. Of ſuch Ideas as have been in Both our Minds (or ſuch as nearly reſemble each other) Some are Preſent to One, which are paſs'd away from the Other, perhaps to return, perhaps not; As Theſe now Preſent ſo

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the Other alſo will, but never to return together ſo as to form the Same Mind in Both no more than the Clouds will have the very Form in the Heavens they now have. What a different Set of Opinions have the People of the ſeveral remote Countries of the World? The Brain of a *Chineſe*, of a *French-Man*, a *Weſt Indian*, an *Italian*, a *Lap-lander*, an *Engliſh-Man*, &c. are ſtor'd with Ideas ſtrangely different: Nor would the Notions of any Two of theſe ſeveral Nations, or even of any One Family could they be ſet to View appear to be exactly alike in All things, or even upon any One Queſtion conſiſting of any number of complicated Ideas.

Every Age of the World has the like Variety: Notions like the Fruits of the Earth have their Spring, their Summer, Autumn, and Winter; how many that have been

been flouriſhing Syſtems are withered, and periſhed; and what more may, who can tell! With reſpect to Religion in particular: 'Tis true the whole Race of Mankind (except thoſe Few which in that eaſy Gradation there is from an Atom up to the higheſt Archangel connects our Species to that of Brutes) have Agreed in the General Notion of the Exiſtence of a God, and have been Conſtant to it. In *China* there is a Religion for the *Mandarins*, and another for the People; it hath always been much the ſame thing throughout the World; Some in all Ages, and Countreys have contented themſelves with ſuch Diſcoveries of the Deity as Humane Reaſon could attain to; whether they call'd that Incomprehenſible Being by the Name of *Baal*, or *Jehovah*, *Jupiter*, or God, or whatever other Sound, or Characters they thought fit to expreſs that I-

dea by; and whether they addreſs'd themſelves to him in the moſt Simple, and Rational Manner, or comply'd with the Worſhip of their ſeveral Times, and Countreys, eſtabliſh'd by the Wiſdom of their ſeveral Legiſlators. Be this as it will; 'Tis certain that the Notions of the Generality of Men with reſpect to the Deity, the Ways of Conceiving of him, and his Attributes; and what Manner of Worſhip is moſt acceptable to him, and likely to prevail with him to turn the Courſe of things into that Channel which they conceive moſt advantagious to Themſelves, whether theſe are ſuppoſed to be derived from Divine Revelation, or Authority purely Humane; I ſay in Theſe things Men have vary'd exceedingly; and one Age from another. Sacrifices are now no more throughout the World; and the Multitude of Sacred Names ador'd

or

or rever'd in Ancient *Rome* are ſucceeded there by others intirely New, but moſt of theſe are Already Forgotten, and Unknown to many Other Parts of Chriſtendom. To come to our own Iſland in particular. How the Caſe ſtood Before God knows, but for many Ages the *Druids* were our Spiritual Guides: At length Heatheniſm gave place to Chriſtianity: How different That was which was brought hither by *Auſtin* the Monk, from what it was at the time of the Reformation, thoſe that are acquainted with Eccleſiaſtical Hiſtory know very well: And that the Monk's Chriſtianity differ'd much from that of the firſt Chriſtians (that of *Joſeph* of *Arimathea* who 'tis ſaid firſt preach'd the Goſpel here,) is as well known. At the Reformation a Great, and a Noble Change was made; but what Changes have we gone through ſince! Calviniſm, Arminianiſm, E-

piſcopacy, Presbytery, Independency, Anarchy, all have prevail'd in their Turns. One while a furious Averſion to Popery, then comes another as furious againſt Proteſtant Diſſenters: At one time Zeal for Religion as a Means of Salvation, at another Zeal for the Church, almoſt as great without that Appearance of Piety. This puts me in mind of a Humorous Epigram I have met with ſomewhere.

*Our Grandſires they were Papiſts,*
*Our Fathers* Oliverians,
*Their* Bearns *'tis ſaid are Atheiſts,*
*Ours muſt be Curſed Queer ones.*

All Nature is in perpetual Motion; as Time never ſtands ſtill, neither do our Bodies continue the Same, but are ever changing; and the Tenderneſs of Infancy is transform'd to Wither'd Old Age by Inſenſible Steps; but we are always ſtepping on: So 'tis with our Minds,

Ideas

Ideas are continually ariſing; Whether (as Seems) Spontaneouſly, or Suggeſted to us by our Senſes, or by what means ſoever; Theſe paſs away to give place to Others, ſo that the Scene Within is eternally ſhifting from what it was. That Great Set of Ideas which is compos'd of all thoſe now poſſeſs'd by all Mankind is already chang'd, and whilſt I am writing this Line is almoſt intirely different from what it was when the Thought firſt came into my own Mind; Even this Thought, tho' it appears ſtill to be Right, and perhaps Always will do ſo whenever it returns, if it Ever does, yet there is a Change whilſt I am forming every Letter; 'tis Stronger, 'tis weaker, it diſappears, others ariſe, it returns; Things have a different View every Moment.

Now as when one would compoſe a certain Tinct of Colour (to illuſtrate what I am ſaying by Something

thing in my own Way) the ſame Colours, and Exactly the Same Quantities of each muſt be employ'd; the leaſt Particle more, or leſs, makes it impoſſible it ſhould be the Same: So to produce Exactly the Same Idea as I have had heretofore: Or the Same in My Mind as You are poſſeſs'd of, the very ſame Circumſtances muſt concur, which being impoſſible, there muſt be a Difference, tho' (as in the former Caſe) 'tis ſometimes ſo little as to be imperceptible; but ſtill that there is ſuch Difference in Reality is evident to a Demonſtration.

Whether that Incomprehenſible Mind that preſides over every the Smalleſt Particle of Matter throughout the Univerſe, does alike Produce, Direct, and Govern every one of that great, and eternally changing Set of Ideas from time to time poſſeſſed by every Intelliegnt Being; and conſequently their Cauſes

ſes *ad infinitum:* Whether we have any greater Power over our Minds than over our Bodies, and can Add to, or Alter our Ideas any more than we can raiſe our Selves a Cubit higher, or Change the Colour of a Single hair; in ſhort whether our Wills are Free is a Noble Enquiry, becauſe the Effect of it may be a moſt Beautiful, Simple, and Unexceptionable Syſtem of things. But as This would be to go out of that Train of Thought I am upon, and which is my preſent Affair, I chuſe rather to go on to obſerve, That

However Different we are from Our Selves; Or One Man is from Another, Every Man is an Epitome of the Whole Species: The Wiſeſt amongſt us is a Fool in Some things, as the Loweſt amongſt Men has ſome Juſt Notions, and therein is as Wiſe as *Socrates*; So that every Man reſembles a Statue made to ſtand againſt a Wall, or in a Nich,

On

on One Side 'tis a *Plato*, an *Apollo*, a *Demoſthenes*; on the Other 'tis a Rough, Unformed Piece of Stone.

And notwithſtanding this Vaſt Variety of Sentiments amongſt Men; notwithſtanding Truth is always the Same, and is a Single Point, tho' Error is Infinite; Every Man (as he muſt Neceſſarily) thinks Himſelf in the Right, and that all that differ from Him are Miſtaken; and accordingly Every Man is contented with Himſelf, and Laughs at, or Pities all the reſt. I know not who has ſaid it, but he has given a fine Image of Mankind in This Light.

*So one Fool lolls his tongue out at another,*
*And ſhakes his Empty Noddle at his Brother.*

Thus (to ſumm up what I have been ſaying) Our Knowledge ariſing from Imperfect Evidence, Imperfectly convey'd, muſt be Imperfect,

fect, and mix'd with Doubt, and Error, and that in all Degrees; And Every Man differs from Himself in Theſe particulars, and from Every Other Man; and the Scene is Eternally Changing: But Every Man is partly a Wiſe Man, and partly a Fool; However we all ſee the Fool's Cap on Every Body's head but our Own.

The Reflection we ſhall naturally make upon the View of the State of Humane Underſtanding Hitherto is but a Melancholy one; Eſpecially when 'tis remember'd that (being ſuppos'd Free, and therefore Accountable for all our Thoughts, and Actions) among the Other Uncertainties we are in, 'tis made a Queſtion Whether, and How far an Erroneous Judgment will excuſe our deviations from what is Good Abſolutely conſider'd; 'Tis not my buſineſs to decide in this Nice Caſe, only for my ſelf which

I do as well as I can; but inſtead of that I will take leave to ſet down a Paſſage in my beloved *Milton* applicable to my preſent Purpoſe. *Eve* upon a certain Occaſion ſays

*Frail is our Happineſs if this be ſo,*
*And* Eden *were no* Eden *thus expos'd.*

*To whom thus* Adam *fervently reply'd;*
*O Woman beſt are all things as the Will*
*Of God ordain'd them, his Creating hand*
*Nothing Imperfect, or Deficient left*
*Of all that he Created, much leſs Man,*
*Or ought that might his happy State ſecure,*
*Secure from outward force, within Himſelf*
*The danger lyes——*

I have launch'd farther into Theſe matters than I intended When I firſt ſet my ſelf to conſider the State of Humane Underſtanding in General as my Subject Oblig'd me to do; But being engag'd I could not content my ſelf without as Complete a Diſcourſe upon this head as I could make in the compaſs I thought might be allow'd in this *Epiſodical* way.

I will

I will then go on, for I have not yet quite finish'd my View, the Beautiful Part of the Prospect remains behind. What I have hitherto said is True, but 'tis also to be noted that what is most Important to our Happiness in this World is the most Evident to us.

One Instance of the clear Light we have is in relation to Our Practice: Notwithstanding the great Doubts we may be under as to the Lawfulness of any Action, Whether upon Account of the Moral, or Natural, or any Reveal'd, or Instituted Law; and particularly upon what Is, or is Suppos'd to be our Duty with relation to that very Situation of Mind, the Effect it ought to have upon the Choice of our Actions, apart from all other Respects; And which has been made much more Obscure by the Carelessness, or Inaccuracy of those who have undertaken to Explain this

Matter; I ſay notwithſtanding all This the Way is as Plain before us as a Self-Evident Principle can make it: For *when a Man judges he has Conſider'd Enough*, and ſees what he thinks is upon the Whole moſt Probably his Duty, he is driven upon a Point; He cannot conſider farther, he cannot do any other Action but This Probable one; Every thing elſe is Againſt Faith, Againſt Perſuaſion. This is the Safeſt, and Beſt, 'tis the Only thing he can poſſibly do with a Good Conſcience; and Here *his Conſcience Condemns him not, he has Confidence with God.* Probability Thus, even tho' it ariſes but juſt above the *Equilibrium* of the Mind is Equivalent to Certainty; And Thus Certainty is Ultimately had, tho' not Before, or Otherwiſe.

Again; The Generality of Mankind are perſuaded of a Future State, and that it will be exceeding Happy,

py, or very Wretched; they are however infinitely divided in their Opinions concerning the Way to Obtain the Happineſs, and Avoid the Miſery, tho' Generally ſpeaking the ſeveral Sects pretend to Divine, Supernatural Revelation for their Guide, and Authority in this matter. Thoſe that have fix'd upon what They conceive to be the True Revelation (whether With, or Without Examination) meet with vaſt Difficulties, and Perplexities many times in judging what is Eſſential, and Fundamental; and when they come to enquire whether They have the neceſſary Qualifications, whether they have comply'd with the Requiſite Conditions, they are altogether as much at a loſs, even ſuppoſing they were ſatisfied as to what thoſe Conditions were; but many believe that a very Small, a very Inconſiderable number (Comparatively) can poſſibly arrive to thoſe

thoſe heights of Faith, and Purity that are abſolutely neceſſary. In the midſt of all this Darkneſs *Nature* Generally *prevails above Principle*; that great Fundamental of Natural Religion, which almoſt all Men are Fully perſuaded of, That the Goodneſs, and Juſtice of God, permits him not to condemn a Sincere Man is a ſure Refuge; Thither they all fly; 'tis the *Dernier Reſſort* of the whole Species, the *Magna Charta* of the Univerſe.

When I was ſpeaking of the Perplexities, and Difficulties in which we were with relation to a Syſtem of Articles, and what is Eſſential, and Fundamental I had regard to the General State of Mankind; But what is Right in the midſt of all this Variety of Pretences we may be as Sure of as we can be of What paſſes within our Selves, and of the firſt Principles of Reaſon, and the cleareſt Deductions from thence:

thence: As Sure of as that (for Example) there are a certain number of *Satellites* always attending on *Jupiter*, or *Saturn*; they cannot be seen indeed with the naked Eye, nor without knowing how to fix the Telescope, but That being done 'tis evident beyond Contradiction. And This is another Instance of Light we have in these Important Cases.

I will mention but One more, and that is; Tho' we can have no Adequate Idea of the Supreme Being; tho' we are exceedingly at a loss in many Questions concerning him, yet that *Infinite Reason presides* we see very evidently; we can be satisfied we are not (as a late Author expresses it) exposed here in a Fatherless World. But that our Selves, and all our Affairs, and the whole Compass of Eternity, and Immensity is under the Care, Conduct, and Protection of One who is

Infi-

Infinitely Wise, Just, Good, and Powerful, which Infinite Reason must be. Let us call this Incomprehensible Something, GOD, or by whatever other Name. Thus much we can be assured of concerning him, and more it concerns us not to know to our Present Purpose, whatever may be required as an Article of Faith, which I Dispute not, nor any thing else Legally establish'd.

*All these Inferiour Beings, Numberless,*
*(Great in Themselves, Inferiour yet to Thee)*
*Eternally obey Thy Soveraign Will,*
*Governing always, Irresistable,*
*Unchangeable, Impossible to Err,*
*Impossible to Chuse but what is Best.*
*Such the Perfection of Thy Nature is!*
*Not Over-rul'd, Compell'd, Subordinate,*
*As other Necessary Agents are,*
*To Fate Subjected, Thou thy self art Fate.*

I cannot finish this Reflection upon Humane Understanding better than with these few Lines out of *Milton*, who I can never bring in too often if it be not improperly.

*Henceforth*

*Henceforth I learn that to Obey is Beſt,*
*And Love with Fear the only God, to walk*
*As in his Preſence, ever to obſerve*
*His Providence, and on him ſole depend,*
*Merciful over all his Works; with Good*
*Still overcoming Evil.———*
*This having learnt thou haſt attain'd the Summ*
*Of Wiſdom; hope no higher, tho' all the Stars*
*Thou know'ſt by name, and all th' Etherial Pow'rs,*
*All Secrets of the Deep, all Nature's Works,*
*Or Works of God in Heav'n, Air, Earth, or Sea,*
*——— only add*
*Deeds to thy Knowledge anſwerable, add Faith,*
*Add Virtue, Patience, Temperance, add Love,*
*By name to come call'd Charity, the Soul*
*Of all the reſt: Then wilt thou not be loath*
*To leave this Paradiſe, but ſhalt poſſeſs*
*A Paradiſe within thee happier far.*

I ask Pardon of the Divines that I ſo often ſet my foot upon Holy Ground; They will have the Goodneſs to conſider we Painters are a ſort of Lay-Brothers by Profeſſion, as well as Hiſtorians, Poets, and Philoſophers; And beſides They may make Repriſals upon Us, and talk of Painting as much as They pleaſe.

Let us now ſee whether in the Science I am treating of, as much Certainty is not to be had as perhaps in any other whatſoever. With an Exception always to what is Inconteſtably Divinely Reveal'd, both as to the Revelation it ſelf, and the Senſe of it; and to what is Mathematically Demonſtrable.

A very little Reflection on what has been ſaid, and on what is ſeen abroad in the World will give us an Idea of Other Sciences as to the particular we are at preſent upon.

I will now ſhew how That matter ſtands with relation to *Connoiſſance* in its ſeveral Branches, The Knowledge of the Goodneſs of a Picture, Drawing, *&c.* The Diſtinguiſhing of Hands, and Originals, and Copies.

Rules may be eſtabliſh'd ſo clearly derived from Reaſon as to be Inconteſtable. If the Deſign of the Picture be (as in General it is) to

Pleaſe

Pleaſe, and Improve the Mind (as in Poetry) the Story muſt have all poſſible Advantages given to it, and the Actors muſt have the Utmoſt Grace, and Dignity their ſeveral Characters will admit of: If Hiſtorical, and Natural Truth only be intended That muſt be follow'd; tho' the Beſt Choice of Theſe muſt be made; In Both Caſes Unity of Time, Place, and Action ought to be obſerv'd: The Compoſition muſt be ſuch as to make the Thoughts appear at firſt Sight, and the Principal of them the moſt conſpicuouſly; And the Whole muſt be ſo contrived as to be a Grateful Object to the Eye, both as to the Colours, and the Maſſes of Light, and Shadow. Theſe things are ſo evident as not to admit of any Diſpute, or Contradiction; As it alſo is that the Expreſſion muſt be Strong, the Drawing Juſt, the Colouring Clean, and Beautiful, the Handling Eaſy,

and Light, and all Theſe Proper to the Subject. Nor will it be difficult to know Aſſuredly what is ſo, unleſs with relation to the Juſtneſs of the Drawing; but to know in the Main whether any thing is Lame, Diſtorted, Miſ-ſhapen, ill Proportioned, or Flat, or on the contrary Round, and Beautiful is what any Eye that is tolerably Curious can judge of.

The Rules being Fix'd, and Certain; Whether a Picture, or Drawing has the Properties required is eaſily ſeen, and when they are diſcover'd a Man is as certain he ſees what he thinks he ſees as in any other Caſe where his own Senſes convey the Evidence to his Underſtanding.

And by being accuſtomed to See, and Obſerve the Beſt Pictures a Man may judge in what Degree theſe Excellencies are in That under conſideration; for all things muſt be judg'd

judg'd of by Compariſon, That will be thought the Beſt that is the Beſt we know of.

If a Picture has Any of the Good Properties I have been ſpeaking of, (as None has All) we can ſee Which, or How many they have, and What they are, and can tell what Rank they ought to hold in our Eſtimation, and whether the Excellencies they have will atone for thoſe they Want, as the moſt Delicate Pencil, the Fineſt Colouring, the greateſt Force, (tho' theſe are Valuable) will not make amends for a Lewd, or Prophane Subject, a Poor and Inſipid Way of Thinking, Lameneſs, or Stiffneſs, want of Harmony, and Tameneſs, Meaneſs, and Ungracefulneſs throughout; For this would be like Good Language, and Muſical Numbers in a Poem without Senſe, Invention, Elevation, Propriety, and the Other Requiſites in Poetry.

Without

Withont Principles a Man is in the Dark, and fluctuates in Uncertainty, but having Theſe One may be Steddy, and Clear; If Care be taken to keep to them, and that we do not judge by Something elſe beſides, or inſtead of Them; and moreover that they be Solid, and Juſt.

Here now is a very great Degree of Certainty to be had in by much the moſt Material Branch of the Science. And That being Secured 'tis Comparatively of little Conſequence of what Hand a Work is, Or whether 'tis an Original, or not.

But Here too there are many Caſes wherein we can have an Equal Degree of Aſſurance as in the Former. Thus it is with reſpect to the Beſt Works of the Beſt Maſters, Eſpecially when if 'tis a Picture, Hiſtory, or Tradition confirms our Opinion; and if a Drawing

ing 'tis known for what Picture 'twas made: Or when we have an Opportunity (which frequently happens) of comparing One of the Same Maſter, and Manner with Another. In the Beſt Works of the Beſt Maſters not only their Characters are evidently ſeen, but Here they are exalted above the poſſibility of being Coppied, or Imitated ſo as not to be diſcovered. And beſides Providence has preſerved to Us a Sufficient Number of the Works of theſe Excellent Men whereon Securely to form our Ideas concerning them.

A like Degree of Evidence we have for the Works of thoſe who have been great *Manneriſts*; and of whom we have many Pictures, or Drawings. 'Tis true a tolerable Copy of One of theſe Maſters may at firſt Sight be taken for an Original, as an Imitation may be thought to be Genuine; but 'tis very rarely found

found that the difference is not plainly discovered with a little Attention; Generally 'tis seen Immediately, and Inconteſtably.

There are many Sketches, or other Free-Works, whether Pictures, or Drawings of whoſe Originality we are alſo Abſolutely Certain.

I pretend not to go through all the Caſes wherein this Aſſurance, or high Degree of Perſuaſion is to be had, it would be too tedious. We may be Reaſonably well Perſuaded in many Others; as where we have conſiderable Numbers of Genuine Works of Maſters not ſo Excellent, nor whoſe Manners are more particularly remarkable. We may alſo be Thus perſuaded of thoſe that are not the Beſt of the Greateſt Hands, Or Manners which they Seldom uſed; and that by comparing Theſe Works with Thoſe which are indiſputable: For there is in All the Maſters, tho' not in All Equally, a cer-

a certain Character, and Peculiarity that runs thro' all their Works in ſome Meaſure, and which a Good *Connoiſſeur* knows, tho' he cannot deſcribe it to Another.

This way of Compariſon too helps us to a higher Degree of Perſuaſion than Otherwiſe we ſhould have had with relation to the Works of Maſters of whom we have but a ſmall Number; As for Example of *Dominichino*; We know his general Character, That is eſtabliſh'd by thoſe few of his Works that are in *Rome*, *Naples*, and elſewhere, and by the Writers; as we alſo know the Character of *Annibale Caracci* by the ſame means, but in a greater Degree. If then we cannot confront a Work thought to be of the Former, with Another already judg'd to be of Him, it may be of conſiderable uſe to compare it with one of *Annibale*, and to ſee what Degree, and Kind of Goodneſs it

has in that Compariſon, and whether that Anſwers to the Character of *Dominichino* as compar'd with the Other; If it does 'tis an Additional Evidence over and above what we had before.

From theſe we deſcend to more Doubtful Caſes, which 'tis troubleſome, and of no great uſe to enumerate; Only in General this is certain, that Theſe Caſes are ſuch as are of the Leaſt Conſequence, as being for the moſt part with relation to ſome of the Worſt Works of the Better Maſters, Or thoſe of Inconſiderable ones. If 'tis Doubtful whether a Picture, or a Drawing is a Copy, or an Original, 'tis of little Conſequence which it is; and More, or Leſs in proportion as 'tis Doubtful: If the Caſe be exceeding Difficult, or Impoſſible to be Determin'd 'tis no matter whether 'tis Determin'd or no; the Picture ſuppoſing it to be a Copy muſt be in a man-

a manner as Good as the Original, and ſuppoſing That to be one of the Beſt of the Maſter 'tis the Greater Curioſity that he could be ſo well Imitated; If the Queſtion be whether 'tis a Copy, or an Original, one of the moſt Indifferent ones of the Maſter; Such an Original is of no great Conſequence to be known, 'tis no matter whether 'tis ſo, or a Copy.

After all it muſt be acknowledg'd that as in Other Sciences there are certain Branches of them wherein One Man excels, and Another in Others, but knows little of the reſt; So in *Connoiſſance*, No One Man can be acquainted with the Hands of All, even of the moſt conſiderable Maſters; nor with all the Manners perhaps of any One of thoſe who have had great Variety of them; Nor to be very Expert in more than a few of Theſe: He muſt be contented with a Moderate

Skill in many, and to be Utterly Ignorant in Some of them: Such is the Narrowneſs of our Faculties, the Extent of the Science, or the want of Helps, and Materials for the Study.

However let it be remember'd too That Every *Connoiſſeur* may judge concerning the Goodneſs of a Picture, or Drawing as to all the Parts of it except the Invention, and Expreſſion in Hiſtory, and the Reſemblance in Portraits; and theſe no One Man can judge Accurately of in All Caſes, becauſe no One Man can be acquainted with all the Stories, or Fables, or other Subjects of the Picture; as no One Man can know Every Body.

Thus (I think) I have given the true State of the Caſe with relation to Our Knowledge in General, and That which is to be had in the Science I am treating of; by which it will appear that in This reſpect we

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are upon an Equality (at leaſt) with Moſt Other Sciences, if we have not the Advantage of them.

The Variety of Opinions of *Connoiſſeurs*, or Such as Pretend to be ſo, will be made an Objection to what I have advanced. And it may ſeem to be a very Conſiderable One. I will therefore beſides what has been already diſcourſed in general of the Impoſſibility of Men's agreeing in their Sentiments from the Nature of things, the Appearance of Evidence being neceſſarily ſo various to Every one of us, and we as Neceſſarily Judging according to That, whatever it be. I ſay beſides This I will give a Particular Anſwer to this Objection, and therein ſhew how it comes to paſs that Men have theſe Different Views, and conſequently Different Opinions; And that This does not Always happen from the Obſcurity of the Science, but frequently from Some Defect in

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the Men, or in their Management on Theſe Occaſions; ſo as to render Theſe their Opinions utterly Inſignificant. And having done this I will proceed to ſhew That there is not altogether ſo great a Variety of Opinions as there Seems to be.

There are ſome People who never had any Opinions of their Own Properly Speaking, but have taken up their Notions upon Truſt; They talk from Whim, or Fancy, or as they have heard Others Talk, without Fixing upon, or Eſtabliſhing any certain Principles; whereby to Conduct themſelves in This Affair.

Others may have Conſider'd More, but to as little Purpoſe, having gone upon Principles Falſe, or Precarious; to which they are Bigotted, and reſolve to adhere; Never Impartially Enquiring whether they were in the Right or no, Or perhaps ſo much as ſuſpecting they

they were not, or Imagining ſuch a thing was poſſible.

As the Former never ſtudied at all, Theſe have done ſo but in Part; They have not dug down to the Foundation, but taken That as they found it: And as Truth lies in one Single Point, and Error is Infinite, Such People as Theſe may Study, Diſpute, and Wrangle Eternally, and always find Plauſible Arguments on Both Sides, but never get out of the Labyrinth.

Some People if they have had the Opportunity of Seeing Good things, Eſpecially if they have been Abroad, and above all in *Italy:* Or if they have the Names of Some of the Maſters, and a little of their Hiſtory, ſet up for *Connoiſſeurs* without taking the Requiſite Pains to be Really what they affect to be Thought to be; Juſt like a Young Pert Divine who if he has been a certain time at the Univerſity, and

read

read *Ariſtotle*, and the Fathers thinks himſelf a Match for *Hobbs*, or *Bellarmine*.

Again, Some there are who are Incapable of being Good *Connoiſſeurs*, let them take what Pains they will, Thoſe that want Genius, and a Competent Meaſure of Underſtanding can never penetrate into the Beauties, or Defects of a Picture; They can never be Judges of the Degrees of its Goodneſs. And Thoſe that know not how to form Clear, and Diſtinct Ideas, and have not a Memory to Retain, and Skill to Manage them, can never be good Judges of Hands, or know Copies from Originals.

A Man may be a Good *Connoiſſeur* in General, and an Ingenious Man, and yet his Judgment in many Caſes is not to be regarded; he may be exactly upon the Level with Thoſe that are neither One, nor the Other: There is a certain Circle

cle, beyond which the Wiſeſt Men are Fools; Every Man's Capacity has its bounds; and 'tis not Every One's Talent to know the Utmoſt Extent of Theſe, or to keep themſelves from making Excurſions. One *Connoiſſeur* is well acquainted with the Hands of Some of the Maſters, or with Some of their Manners, but not with Others; If he pretends to give his Judgment in thoſe Caſes wherein he is Ignorant 'tis an Equal Chance but he is Wrong; and if he is ſo, Another that may not be a Better *Connoiſſeur* in the Main, tho' he is ſo in This particular, will probably differ from him. The Diſpute then will lie between a Wiſe Man, and a Fool *quoad hoc*, but that there is a Diſpute at all is not from the Obſcurity of the Science, but the Indiſcretion of one of the Diſputants. I have obſerved frequent Inſtances of this Inequality in Ingenious Men with ſome Surprize;

I have known the Same Man talk like a very Able *Connoiſſeur* at One time, and at Another like One that had never conſider'd theſe things at all: Whether 'twas that he was at ſuch times Careleſs, or Abſent from Himſelf; Or that he was really out of his Depth in thoſe Particulars I know not.

To Conclude: There is not ſo great a Difference in Opinions in Some Caſes, nor ſo great a Conformity in Others as there Seems to be amongſt Men.

When One ſays a Picture is Good and the Other the contrary, Either may fix upon certain Properties wherein Both may be in the Right; The only Fault may be in Denominating the whole from a Part, and not Underſtanding One Another.

Some Men, and indeed All Men at Some times will give their Judgments in Haſte, and before they have enough Conſider'd, and Recollected

collected themſelves; Whether from a Natural Vivacity of Temper, an Affectation of appearing to be Ready at theſe things, or from whatever other Cauſe; Such Sudden Opinions are commonly different from what the Same Perſon's more Deliberate Judgment is: But ſuch is the Pride, and Folly of Some People that what they have Once ſaid, the Opinion they have once Eſpous'd they will adhere to, how much in the Wrong ſoever they may find themſelves to have been; and this rather than Own 'twas poſſible for Them to have been Miſtaken; Tho' that is common to the Wiſeſt of Men, and the perſiſting in a Known Error None but a Fool (in That reſpect at leaſt) is capable of: That has no Diſhonour in it, and oftentimes the Contrary; The Other is Shameful, and Ridiculous.

Some are Exorbitant in the Prai-

ſes of what Themſelves Poſſeſs, and as much Depreciate every thing elſe; and that from Partiality on the one Hand, and pure Malice, and Ill Nature on the Other; but however it be, an Account is Thus given of Pictures, or Drawings very Different from what will be had from other *Connoiſſeurs*. Juſt as I have ſeen Party-men in Civil, or Religious Matters repreſent the Cauſe they Eſpouſe as *without Spot, or Blemiſh*, and that of their Opponents as utterly abſurd, and Miſchievous; Whereas the Great Difference is in their Intereſts, and Inclinations, not in their Judgments.

Men frequently Diſſemble their Real Sentiments in *Connoiſſance*; and that either with an Ill Intention, or very Juſtifiably. The firſt of Theſe Caſes many a Gentleman has known to have happened to his Coſt in Some Inſtances; and in More they never Have been, nor ever

ever Will be Undeceiv'd. There are Picture-Jockeys who will make what Advantage they can of the Credulity of Others, and their own Superiour Underſtandings in That Particular, and to that End aſſert what Themſelves believe to be Falſe.

Others again put on the Mask for Their Own Sakes in part, and partly for the Sakes of Other People. We frequently meet with Pictures, or Drawings which we know are not what The Owners of them take them to be: What can we do in This Caſe? What, but the Same as Every Wiſe Man Muſt, and Will do in like Circumſtances; and many Caſes there are in the World where Wiſe Men are Thought to think Otherwiſe than they do, becauſe they are too Wiſe to tell their Real Thoughts; the Maxim which Sir *Henry Wootton* recommended to Mr. *Milton* when he was entering upon

upon his Travels *i Penſieri Stretti, & il Viſo Sciolto.* Cloſe Thoughts, and an Open Countenance is as neceſſary to be obſerv'd by *Connoiſſeurs*, as Travellers, or any other Sort of Men whatſoever. Some Years ſince a very Honeſt Gentleman, a (Rough Man) came to me, and amongſt Other Diſcourſe with abundance of Civility invited me to his Houſe. I have (ſays he) a Picture of *Rubens*, 'tis a Rare good one; Mr. —— was t'other Day to ſee it, and ſays 'tis a Copy; G—— d—— him If any One ſays That Picture is a Copy I'll break his Head; Pray Mr. *Richardſon* will you do me the Favour to come, and give me Your Opinion of it. Mankind is generally diſpos'd to Believe Thoſe who tell them what they would have to be true; Not becauſe their Aſſent is regulated by their Paſſions, and differently from the Evidence as it Appears to Them; but they really conceive

conceive a better Opinion of Theſe People, and think their Judgment is better than the Others; and Theſe kind of Arguments being what they rely upon in This Caſe, they appear Stronger on That Side than on the Other; their Minds being alſo more apply'd to the Conſideration of Theſe, than Thoſe Other.

And Theſe People have a Degree of Happineſs by Error in This Caſe which Truth would deprive them of, and conſequently they would Suffer by it; And Truth, and Error are Indifferent to us, but as Either tends to our Good, that is to our Happineſs; Or in other Words, the Degree of our Enjoyments, the whole Duration of our Exiſtence being taken into the Account. In this World we probably Enjoy as much from our Ignorance, and Miſtakes, as from our Knowledge, and True Judgments; And we are many

many times in Such Circumſtances that Truth would make us extremely Wretched; so that he is Miſchievous to us who opens our Eyes. A Good *Connoiſſeur* therefore, who is withal a Plain, Sincere Man has great difficulties many times when he ſees a Collection, or a Single Picture, or two; Chiefly when Gentlemen will urge him to give his Opinion of Something they have lately Acquir'd, and the *Honey-Moon* is not yet over. On theſe Occaſions one cannot avoid applying the Words of our Saviour to His Diſciples; *I have many things to ſay to you, but you cannot Bear them now.*

I ſhould be very loath to be an Advocate for Inſincerity of Any kind, and indeed I am very unfit for it: If the State of things would admit of it I ſhould be glad to come into a General Agreement never to conceal the leaſt Thought of the heart

heart by any Word, Look, or Action whatsoever; But as the Case now stands the Disguises I have been pleading for are so necessary; and they are so much the same with those Complements, and Civilities Universally practised, that he that is Deceiv'd by them if he should Discover it would Acquit, and Approve the Deceiver; Or they will not Deceive at all.

I will however take the liberty to put Gentlemen in Mind of the great Injury they do themselves by their being so *Entêté* of their Own things, as not to permit Every one to speak their Minds freely, and without Reserve; not only their Judgments by this means are kept Low, but they are Sufferers in their Purses; they lie open to be impos'd on, and in Fact too often fling away their Money upon Trash: They have Pleasure indeed, but they might have That too, and Greater, and

more Durable without thoſe Diſadvantages; nay with the contrary Circumſtances; they might become Good *Connoiſſeurs*, and be Good Oconomiſts at the ſame time.

Another Inſtance of an Apparent, but no Real Difference in the Opinions of *Connoiſſeurs* is This, (and 'tis the Laſt I ſhall mention) 'Tis very Common for Other People (not the Owners) to ask our Opinions of Pictures, or Collections when there may be good Reaſons why we ſhould not be very Exact, and Particular in our Anſwers; Eſpecially if the Things are to be Diſpoſed of, and the Queſtion is ask'd in a Large, and Mix'd Company: In That Caſe the Uſual Way is to Avoid the mention of any Faults, and to ſay what Good we can in General Terms: Which kind of Character is indeed no other than a Tub flung out for the Whale to play with that the Ship might get rid of him;

him; for it gives no Idea, or none ſhould be taken from thence; the Man that has got it is Certainly not one jot the Wiſer for it how well Satisfied ſoever he may be with it.

At Other times we may have as Good Reaſons to be Clear, and Explicit in our Characters: If theſe two Accounts happen to be compar'd, (as they often are) there will appear a Difference in Judgment, or Inſincerity; when thoſe who gave them were of the Same Mind all along, and ſpake nothing but the Truth, tho' not All the Truth.

Some Caſuiſts have ſaid No Man is bound to deliver Truth to him who has no Right to demand it. Of what Uſe ſoever this Rule may be towards the diſentangling us from the Perplexities we find in the Definition of a Criminal Lie, thus far is Plain, and Certain, that we are not Oblig'd to give our Opinions

to thoſe who are not Entitled to them, whether by Promiſe, Gratitude, Common Juſtice, or Prudence.

Underſtanding in a Science, as all other Natural, or Acquir'd Advantages is the Poſſeſſor's Property, which Every Man SELLS at as Good a Rate as he can for Value Received, or Expected. This is Common to All Orders of Men; Why *Connniſſeurs* ſhould be expected to diſtinguiſh themſelves by their Generoſity, or Prodigality is Unaccountable. But it would be altogether Abſurd for them to do it, when they ſhall be ſure to create to themſelves Enemies by that means, and that only to Satisfie an Inſignificant Curioſity, or even to Serve Thoſe who Probably will never think Themſelves Oblig'd, or Remember it afterwards.

Becauſe therefore we cannot Otherwiſe avoid Some Peoples Importunity

tunity we are forced to be provided, as with Gold, and Silver to pay our Debts, or purchaſe Neceſſaries, or Conveniencies, So with Half-pence for Beggars.

## SECT. III.

I am now come to the Third Branch of Argument, whereby I would recommend the Love of Painting, and Study of *Connoiſſance*, upon Account of the Pleaſure 'tis capable of affording.

I flatter my ſelf it has been obſerv'd that I have endeavour'd hitherto to go to the Bottom of my Subject, and to treat it with all the Dignity I was able, and ſo as it might be acceptable to Gentlemen who are Not yet Lovers, and *Connoiſſeurs*, to whom, as well as to thoſe that Are, I have throughout addreſs'd my ſelf, tho' more particularly in the preſent Treatiſe. In Proſecution of the Same Deſign I ſhall here

here be engag'd in a ſhort Diſcourſe to ſhew what Improvements may be made in our Pleaſures, in order to introduce That in particular which I am to recommend as Such: So that I will not only ſhew that there is Pleaſure to be had in *Connoiſſance*, but endeavour to facilitate the Enjoyment of it.

I ſaid it would be a Short Diſcourſe; for tho' (as I took the liberty to ſay) I have labour'd to finiſh my Main Subject as highly as I could, it will not be expected the Incidental ones ſhould be other than Sketches. Such as it is, I offer it to the Reader as a Plan for a Happy Life.

——————————— " *Whether thou*
" *Viſit'ſt my Lonely, Chearful, Ev'ning Haunts,*
" *Or thoſe more Chearful yet when dewy Morn*
*Purples the Eaſt, ſtill govern thou my Song*
Urania, *and fit Audience find, tho' Few:*
*But drive far off the barbarous Diſſonance*
*Of* Bacchus *and his Revellers, the race*
*Of that wild Rout that tore the* Thracian *Bard*
*In* Rhodope, *where Woods, and Rocks had Ears*
*To rapture 'till the Savage Clamour drown'd*

*Both*

*Both Harp, and Voice; nor could the Muſe defend Her Son.*

Milton.

The Deſire of Happineſs is the Spring that puts us all in Motion; We receive it together with the Breath of Life; We are touch'd by this Magnet upon our very Entrance into Being, and ever after tend thitherwards with all the Powers of our Souls: This is the End in which we All agree, tho' as to the Way there is infinite Variety, and Error. Pleaſure is but another Name for Happineſs, we are Happy in proportion as we are Pleas'd; the Summ Total of our Enjoyments, and the Degree of them during our Exiſtence, being compar'd with that of our Sufferings, the Surpluſage on the Side of Enjoyment is the Account of the Degree of Happineſs to which we arrive; the Share which was allotted us of the Divine Bounty. Pleaſure is our *Summum Bonum*;

*num*; and whatſoever Some Men may Pretend, or Fancy, God himſelf is conſider'd by us as Such no otherwiſe than as 'tis conceiv'd he is the Fountain of Good to Us.

In our Deliberations, and Determinations concerning Actions to be done 'tis the Single Principle of Pleaſure on which All turns Ultimately; Whatever Other Principle Seems to govern us; Whether Duty, Love of Virtue, Intereſt, Ambition, Senſuality, *&c.* All terminates in this one great Principle Self-Love; that firſt Motive to all our Actions, Pleaſure: Tho' as a River being divided into ſeveral Streams loſes its Name, and each Rivulet has one of its Own, This Principle being turn'd into various Channels we ſeem to act by Different Motives, when 'tis only the Same Differently turn'd; We all act by the Same Firſt Principle, tho' by Different Subordinate ones.

In

In the Struggles betwixt Virtue, and Vice, the Queſtion is only where moſt Pleaſure is to be had: When we reject Senſual Criminal Pleaſures, 'tis only that we may enjoy Others that we conceive Greater; 'tis only rejecting a Pleaſure we find we cannot Enjoy but with Fear, Shame, Remorſe, and ſuch like Alloys, for what upon the foot of the Account we conceive will afford us Moſt Pleaſure; a Conſciouſneſs of having done well, of having Acted like a Man, not like a Brute; together with the hopes of future Recompenſe, and the Perſuaſion of having avoided Future Miſery. When theſe Ideas are not in the Mind, or not to a Degree ſufficient to weigh down what appears on the ſide of Preſent Enjoyment we evermore give way to Senſuality, the Tempter prevails.

So if we chuſe Preſent Miſery, when in Competition with Eaſe,

and Positive Enjoyment, 'tis because we perceive the One will be accompany'd with Mental Pleasures, the Other with Pains of that Sort, so as upon the Whole the Bodily Sufferings, together with the Mental Enjoyment will afford us most Pleasure. Thus *Cato* is as great an Epicure as *Apicius*, tho' the Men are very different with respect to the Esteem they ought to have as Members of Society, as well as on other Accounts.

Notwithstanding the perpetual Complaints of Men I am verily persuaded Every Man Enjoys more in this World than he Suffers; but whether this be so, or not, this is certain that most Men might Enjoy more than they do if they took the right Course; As it Is, they have all the Pleasure they can get. The whole World is engag'd in one great Chace after Pleasure, but as there is great difference in the Sportsmen,

Some

Some are more Succesful than Others; Some in Rough, and Dangerous Ways find Lean, Wretched Game; others what is Excellent in a Fine Countrey.

The Foundation of a Happy Life must be laid in the Idea we have of God.

*Thou hast beset me behind, and before, and laid thine hand upon me. —Whither shall I go from thy Spirit? or whither shall I flee from thy Presence? If I ascend up into Heaven thou art there. If I take the Wings of the Morning, and dwell in the uttermost parts of the Sea, even there shall thy hand lead me, and thy right hand shall hold me; if I say surely the Darkness shall cover me; even the Night shall be light about me: Yea the Darkness hideth not from thee: but the Night shineth as the Day: the Darkness, and the Light are both alike to thee:* Being thus under the Eye, and Power of

God, from whence 'tis impoſſible to withdraw our Selves for one Moment, as moſt men know as well as this Divine Sacred *Hebrew* Poet, (tho' perhaps None ever ſaid it ſo Finely) but None can poſſibly be Aſſured of the contrary, the Idea We happen to have of this Incomprehenſible Being is of the utmoſt importance to our Happineſs; If That be Black, and Terrible, let us divert the Thought as well as we can, it will obtrude it ſelf, and like the Hand-writing upon the Wall turn away the Current of our Pleaſures in their ſtrongeſt Tides. If our Ideas of God be Confus'd, Unſettled, and Doubtful, 'twill be a proportionable Abatement to our Happineſs; but on the contrary if we have Noble, and Worthy Conceptions of the Supreme Being the Mind is enriched thereby, and we have advanced far towards a Happy Life.

And

And if moreover we have ſuch a perception of the Nature of Mankind, and ſuch a Self-Conſciouſneſs as from thence, in Conjunction with the Notions we have of God we can form, and eſtabliſh a Clear, and Firm Perſuaſion of our being entitled to his Protection, and Favour, This will be it ſelf a Tranſcendent Delight; it will heighten, and give a Delicious Flavour to all our Other Enjoyments; We may be intrepid under all the Calamities of Life,

*And fear of Death deliver to the Winds.*

Milton.

*Whatever Point I fix my Thoughts upon*
*Throughout all Space I find Thee there, and Thou*
*Art ever preſent, and with humble Joy*
*I praiſe the Univerſal Soveraign*
*Not of this little Spot of Earth, and Sea,*
*And its attendant Luminaries bright,*
*His Sole Dominion, Heaven, and Hell except,*
*(His Court, and Priſon-houſe;) but of more Worlds*
*Than there are Sands upon the Ocean ſhores,*
*Where Goodneſs infinite for ever reigns.*
*All things Subſiſt in Thee, in Thee Rejoyce,*
*Not Terrible, but as a Father Mild,*
*Beneficent, Indulgent, Bountiful:*

*Thou*

*Thou do'ſt not hate, or cruelly correct*
*Imperfect Beings for Imperfect Acts;*
*Or for Miſtakes thoſe not Infallible;*
*Or thoſe whoſe Actions, Words, or Thoughts, (Amiſs*
*Altho' they be) Involuntary are,*
*Or otherwiſe Conſtrain'd, and not their Own.*
*No Paſſions Turbulent can diſcompoſe*
*Thy Holy Mind Eternally Serene,*
*But Joy Divine, and Wiſe Paternal Love,*
*Uninterrupted dwells for ever there.*
*O thou Supremely Amiable Being!*
*Pure, uncompounded Eſſence! Happineſs,*
*And Goodneſs flows from Thee as from their Spring*
*To all things elſe; Spring inexhauſtible!*
*Completely Good, and Happy in thy Self!*

If it were proper, as upon ſeveral Accounts it is not, I ſhould here diſcourſe largely on this Great, Delightful, and Uſeful Subject: I ſhould then explain particularly what I meant, and ſupport that Meaning by Arguments: Inſtead of all that I muſt leave the Reader to take ſome Pains for Himſelf, as I have done; and 'tis well worth all he can take. And he would do well to remember that by much the greateſt part of the Difficulties, and Perplexities we meet withall in Reaſoning

ſoning upon whatever Subject are owing to our not going deep enough; but taking that for Truth which Ourſelves do not See is ſo; Whereas nothing ſhould be Borrowed, nothing Suppoſed, or taken for granted; All ſhould be our Own; that is, it ſhould become ſo by our ſeeing the Reaſons upon which 'tis Bottom'd as clearly as we Preſume Others have done.

This Main Point being Secured, and the Mind thereby in Repoſe, and Joyous, an Improvement in Pleaſure may be made if one Part of our Idea of God is that he takes not de- Delight in our Miſeries, and Sufferings.

Men are generally apt to imagine God to be ſuch a one as themſelves; and when Sour, Melancholly, Worn-out People undertake to inſtruct others in theſe matters, as they often do, they repreſent things accordingly. Hence (I conceive)

it

it is that it has been almoſt Univerſally thought that God takes Pleaſure in our Pains and Afflictions. For my Own Part My Idea of him is juſt the Reverſe of this. It Seems to Me much more Reaſonable (I am ſpeaking on the Suppoſition of Liberty of the Will according to the Common receiv'd Opinion) I ſay 'tis much more Reaſonable in my Apprehenſion to believe that he approves of the Wiſdom of thoſe that Thankfully Enjoy the Good before them: And that to do Otherwiſe he eſteems to be as *offering the Sacrifice of Fools*; and will ſay, *Who hath required this at your Hands?* What a fine Image does the Angel in *Milton* give us of the Supremely Good Being preſiding over the Enjoyments of the Bleſſed in Heaven!

*On Flowers repos'd, and with freſh Flowrets crown'd*
*They Eat, they Drink, and in Communion Sweet*
*Quaff Immortality, and Joy; ſecure*

*Of*

*Of ſurfeit where full meaſure only bounds*
*Exceſs, before th' all bounteous King, who ſhow'rd*
*With copious hand,* Rejoycing in their Joy.

If we conſider'd God as the Common Father of all his Creatures, Theſe on Earth, as well as Thoſe Above, we might have the ſame Pleaſure in the Conſciouſneſs of having done Well when we Accepted an Enjoyment offer'd by his Providence, as when we Refus'd it; when we taſted Pleaſure, as when we felt Pain: We might then Enjoy the Religious Pleaſure, and the Natural one too: Thus he that has burnt Incenſe in a Golden Cenſer, might go away with an Opinion of his being as acceptable to the Deity, as he that has offered his Children to *Moloch*.

Being thus at liberty to perſue Pleaſure, (as much a Paradox as it may ſeem) the way to improve this liberty to the greateſt Advantage is to confine our Selves within the

Bounds of Innocence, and Virtue.

And that not only becauſe we are thereby entitled to the Favour of God, and have Peace of Conſcience; ſuch Theological Conſiderations I leave to Divines as being their Province; I only inſiſt upon the bare natural Reaſon of the thing. Nor am I about to deny that a Libertine Voluptuary has many Pleaſures which a Man of Virtue has not; But let it not be forgotten on the other ſide that he has Sufferings too which the other avoids; and has not Pleaſures peculiar to Virtuous Men: weigh one thing with another, and then ſee how the Account ſtands.

Such is the Goodneſs of God that he has provided abundance of Pleaſure for us; eſpecially all thoſe Actions which are neceſſary to the Preſervation of the Species, and that of every Individual by a conſtant Supply of Aliment have Pleaſure

ſure annex'd to the Performance of them. But as our Appetites are apt to be inordinate thro' our exceſſive love of Pleaſure, and our Bodies are ſo conſtituted, and Humane Laws have ſo well provided for the Common Good that the Pleaſure may continue after the good Ends are ſerv'd, and then thoſe things in which we find Delight become Hurtful; a Reſtraint muſt be put upon theſe Appetites, and this is called Virtue. Thus Chaſtity, and Temperance; and Temperance not only in Meats, and Drinks, but in Study, Application to Buſineſs, Exerciſe, or whatever other the moſt commendable Actions; theſe are Virtues, becauſe by them we are reſtrain'd from impairing our Health, or our Fortunes, and ſhortening our Days, by which means we ſhould be deprived of many Pleaſures. Juſtice is a Virtue; the ardent Deſire we have of Plea-

ſure being apt to carry us on to obtain it, or the Means of procuring it in ſuch a manner as Probably may expoſe us to greater Miſchief than will be countervail'd by the Advantages which we may hope to reap from ſuch Unreaſonable, and Illegal Methods. Fortitude, and Patience are alſo Virtues, as whereby we are enabled bravely to ſupport our ſelves under the Preſſures to which our Humane State is conſtantly liable, and even to fling off the Burthen; whereas a Feeble Mind gives way to Sloth, and ſinks, and is Cruſh'd under it; in ſhort, Prudence alſo is therefore a Virtue, becauſe 'tis a Wiſe Management with regard to Time, Place, Perſons, and the Occaſion, whereby we receive many Advantages, and avoid as many Inconveniencies. I muſt not enlarge; but by what has been ſaid it appears that in Reality *Virtue is the Oeconomy of Pleaſure:* 'tis a Re-

a Reſtraint, that God, and Nature, and Wiſe Law-givers has put upon our Appetites: to what End? Spitefully to Retrench our Enjoyments? No, but to Enlarge, and Improve them. So that were I to paint the Fable of *Prodicus* as *Annibale Caracci* has done, I would not make the Way of Virtue Rough, and Stony, that of Vice ſhould be ſo: He, and other Moraliſts have been injurious to Virtue when they have given us ſuch Harſh Repreſentations of her. *Her Ways are Ways of Pleaſantneſs, and all her Paths are Peace.*

'Tis in every man's power to feed as Deliciouſly as *Lucullus:* Nature is not only contented with a little, but ſhe has the greateſt Abundance when ſhe has but what ſhe wants; all the reſt is an Enemy to Pleaſure.

By Temperance, and Sobriety a Common Meal is a Feaſt for an Epicure.

Epicure. True Rational Appetite turns Water into Wine, and every Glaſs is *Tokay*. He that ſatisfies the true Demands of well Regulated Nature tho' never ſo Cheaply

*Bleſſes his Stars, and calls it Luxury.*

As Temperance gives us the higheſt Pleaſure at a very Eaſy Rate, a Virtuous Man in that Senſe has no Temptation to Injuſtice. But what a Dignity of Mind does an Honeſt Man retain! How Eaſily, and Securely does he walk in his Plain, and Open Way! with the Approbation, and Applauſe not only of his Own Mind (an Ineſtimable Treaſure!) but of all the World. And he that has true Magnanimity (like Job's *Leviathan*) *Laugheth at the ſhaking of the Spear*. He is as it were exempt from the Common Miſeries of Life, and in the midſt of Dangers and Misfortunes

*Rides*

(I take leave to profit my ſelf of the Words of a Great Man, admirably uſed by him to another Purpoſe.) And as to the Advantages of Prudence they are well known, and the more Conſiderable as being Perpetual; there is not a Day, nor an Hour in which we have not Occaſion for the Exerciſe of this Virtue, and as often taſte the Fruits of it.

I have only touch'd on the Poſitive Advantages of Virtue. By this means we moreover eſcape innumerable Inconveniencies, and Miſchiefs, which I muſt not, and which I need not here enumerate.

To conclude this head. Good Nature, Forgiveneſs of Injuries, Pity, Charity, and the like Social Virtues as they are never practiſed but when Self-Love is at the Bottom, however diſguiſed it may happen to be; ſo being guided by Prudence

dence (without which they lose their Properties, and become Vices) they always have a natural tendency to our Happiness; as Hatred, Malice, Aversion, Rage, and such like Turbulent, and Uneasy Distempers of the Mind; and even the above mentioned Virtues themselves not conducted by Prudence, are Enemies; and as Such are to be avoided: And thus the View of the Follies, Impertinencies, Ill Nature, or Wickedness of Others should not be permitted to interrupt our Tranquillity; Such is the Advice of the Psalmist, *Fret not thy Self because of Evil Doers*; and which his Royal Son, renown'd for his Wisdom, as well as his being Inspir'd has repeated.

The next Step towards a Happy Life is to know how to Enjoy our Own.

Every Man is a distinct Being, an Island in the vast Ocean of the Universe;

Univerſe; and among other Peculiarities he has his Own Enjoyments; which 'tis his Buſineſs not only to be Contented with as being what is allotted him by Providence, and not to be mended by his Miſlikes; but to Improve as much as poſſible. If Another Man has Enjoyments which I have not, I have thoſe He is a Stranger to; but whether I have or no, 'tis my Own, not His I am to be concern'd about: Thoſe I have are neither More, nor Leſs; they are not Otherwiſe than they Are, be His what they will. I would gladly be as great a Painter as *Rafaelle*, but Providence did not appoint Me to be *Rafaelle*, nor *Rafaelle* Me, I muſt acquieſce in its appointment; *By the Grace of God I am what I am*; and will endeavour to Enjoy, and Improve my Own Lot; So endeavour to Improve it as all the while to Enjoy, and ſo Enjoy as not neglecting to Improve.

We have another kind of Property, and that is the Preſent time. We poſſeſs but one Single Point, the whole Circumference of Eternity belongs to Others. We talk of Years, we are Creatures but of a Day, a Moment! the Man I was Yeſterday is now no more; If I live till to Morrow, That Man is not yet born: What that *Self* ſhall be is utterly unknown; what Ideas, what Opinions, what Joys, what Griefs, nay what Body, all is yet hid in the Womb of Time; but This we are ſure of, I ſhall not be the Same, the preſent Fabrick will be demoliſh'd for ever. What is paſt we know, but 'tis vaniſh'd as a Morning Dream; we are moving on; and every Step we take is a Step in the Dark.

*As when a Comet from the Sun is thrown*
*An immenſe Diſtance amongſt Worlds Unknown*
*After it flows a Stream of glaring Light;*
*'Tis Day Behind, but all Before is Night.*

This

This is our Condition; we have nothing left, nothing in ſtore; *we live* (as they ſay) *from Hand to Mouth*, The Preſent is the Subſtance, Paſt, and to Come are mere Shadows. If an Enjoyment is gone, it has had its Duration, which was as much a Property of it as any other: A Picture I was very much delighted with for about 20 Years was defac'd by an Accident; I conſider'd I had enjoy'd it ſo many Years, and was thankful for that, 'twas all (it ſeems) that Providence deſign'd when 'twas beſtow'd on me, and 'twas a Noble Gift, it would have been an Inſtance of Goodneſs if it had been but for a Month. If the Enjoyments of to Day are not Equal to thoſe of Yeſterday, thoſe of to Day are not the Leſs, nor leſs to be enjoy'd; muſt I leſſen the Account ſtill by Teazing my ſelf with the remembrance of God's extraordinary Goodneſs to me Then; in-

ſtead of being Thankful for That, and for what I ſtill Enjoy?

There is a perpetual Change, and Succeſſion of our Enjoyments; So that we have a New Set every Day; Some indeed continue ſeveral Years, Others have a much ſhorter Duration, and many there are which ſpring up, and wither immediately. And if (as it often happens) inſtead of thoſe that are Expir'd, and Vaniſh'd; Others More, and Greater have ſucceeded, this will add to the Folly, and Ingratitude of him who repines at what is gone, and overlooks what he Has.

To imbitter Preſent Enjoyments with the Fears of what May be is another Piece of Miſmanagement, and very commonly practis'd: Perhaps Something I am now delighted with may be Snatch'd from me, or ſome New Evil may arrive; but the Date of the Enjoyment is not yet expir'd, nor the unwelcome Gueſt come:

come: the Preſent is what it Is, and ſhould not be alter'd by what May, or May not be Hereafter.

Of all the Fears that are Enemies to our Happineſs that of Death is the moſt Terrible and with good reaſon, the Loſs we fear being Greater than any Other Loſs can be: But the Caſe is the ſame with the great Comprehenſive Bleſſing Life as with any particular Enjoyments, it has its Duration; and we may as well regret 'twas not 1000 Years inſtead of threeſcore and ten; as that it was but 50, 40, 30, or whatever leſſer Number of Years, and not the full Age of ſome men: He that dies at what Age ſoever had the Duration allotted to that individual Being, which 'twas as impoſſible to alter as for a Fly to live as long as an Elephant. What the Angel in *Milton* ſays to *Adam* with a little variation of the Senſe, (as being ſpoken on another Occaſion)

is

is applicable to my preſent Purpoſe.

*Nor love thy Life, nor hate; but what thou liv'ſt*
*Live well, how long or ſhort permit to Heav'n.*

Be not ſo Fond of Life, nor ſo Uneaſy under the Inconveniences of it as to diminiſh the Pleaſure to be had in it; but live Well; Enjoy whilſt you do live, be the time More, or Leſs: If we are to Die to Morrow, at leaſt let us Live to Day.

*Cowards die many times before their Death*
*The Valiant never taſte of Death but once.*

——————— *Death a Neceſſary End*
*Will come when it will come.*

Shakeſ. Jul. Cæſ.

Not only Fear, but even Hope is many times an Abatement to our Happineſs; as when we Overlook the Preſent Good by having our Eyes too Longingly fix'd on ſomething at a diſtance. When Hope helps to make us Eaſy under what we Suffer; or when we Enjoy the Preſent

Preſent to the Full, and with an Addition rather than Otherwiſe from our Hopes all is Well; Hope is then Wiſely manag'd; but elſe tis Abſurd, and Injurious to us.

*The Earth's Foundations can'ſt thou move, or ſtay*
*The Ocean's Waves, or rapid Wheels of Day,*
*Then try to Alter, or to Know thy Fate:*
*'Tis Fix'd, 'tis Hid.*
*Nor thy Determin'd State O Man deplore;*
*'Tis Good, not Beſt; with Thanks the Gods adore,*
*Their Gifts are Wiſely giv'n; Expect no more.*
*Regret not what is Paſt; the Preſent Good Enjoy;*
*Nor let vain Hopes, or Fears the Sweets of Life deſtroy.*

And now nothing more remains towards obtaining a Happy Life but that we *Learn to be Pleas'd.* This is a Noble, and a Uſeful Science; it not only makes our Selves Happy, but communicates Happineſs to all about us.

——— *Like* Maia's *Son he ſtood*
*And ſhook his Plumes that Heavenly Fragance fill'd*
*The Circuit wide.* Milton.

'Tis

'Tis a wretched Turn many Peoples heads have taken; They are perpetually Depreciating every thing in This World; and seem to fancy there is a sort of Merit in so doing; As if the way to express the Esteem we had for what we hope God has provided for us in Another State was by railing at This; Or as if the Present was not also the Effect of his Goodness, and Bounty. It has been the Practice of all Polite People in all Ages, and Countreys to Disguise, or Hide those *Saletès*, and Defects which tho' Common to all Animals are a sort of Reproach to our Nature; and to endeavour to Exalt our Species as much as possible to what we conceive of the Angelick State: This also is one End of Painting, and Poetry; they are to impregnate our Minds with the most Sublime, and Beautiful Images of things; and thus in our Imaginations do Raise

all

all Nature ſome Degrees above what is Commonly, or Ever ſeen: Why ſhould we not do thus with reſpect to our Condition in the particular now under Conſideration? Why ſhould we not repreſent it to one another, and to our ſelves in the Beſt manner the thing will bear; and if we muſt be in One Extreme, why not on the Right Side, and to our Advantage.

It muſt be own'd our Enjoyments are Short, Uncertain, and have their Alloy. But this is not an Abatement to our Happineſs proportionable to the Clamour that is raiſed concerning it. If our Pleaſures are Short, and Uncertain we have a Succeſſion of them; ſo that Pleaſure in General is not So, tho' Particular Ones Are. Aye but Life it ſelf is Short: not if compar'd with that of moſt other Animals. And tho' we have many Sufferings, and our Pleaſures are never Pure, and

unmixt, whether from our own Miſmanagement (which is often the Caſe) or otherwiſe; We, even theſe Murmurers themſelves are fed with a Quails, and Manna: There is not Day, not an Hour wherein the moſt wretched has not ſome Taſtes of Pleaſure; but the Generality of Men (as much a Wilderneſs as this World is) have a Flow of Enjoyments: not Perfect indeed, but ſuch as are Suited to our Imperfect State; Happy, tho' to a certain Degree; ſuch as Unerring Wiſdom has appointed.

What is done with reſpect to our Condition in the Main is alſo commonly practiſed in particular Caſes; One Croſs Circumſtance puts us ſo out of Humour as to make us incapable of Pleaſure from the many Advantageous Ones that are in our Hands.

We ſhould therefore learn to conſider things as they are, and to Expect no other, but to Enjoy what Advan-

Advantages we have notwithſtanding their Imperfection; to wait to be Pleas'd till This, and That, and every thing we Miſlike is remov'd like the Countrey-man in *Horace*.

——————— *who near Some River's Side*
*Expecting ſtands in hopes the running Tide*
*Will all e'er long, be paſt; Fool, not to know*
*It ſtill has flow'd the ſame, and will for ever flow*
Mr. *John Hughes* M.S.

There is another Untoward Humour very prevalent with moſt People, and that is rejecting all Advices by ſaying 'Tis eaſy for one that is Happy himſelf to give Such to the Wretched which Themſelves in That Condition could not profit by. If the Advice is Good, 'tis no matter what the Giver Could, or Would do; let Him to whom 'tis given try whether he has Wiſdom, and Virtue enough to make his Own Advantage of it.

There are indeed certain Sea-

ſons when the Mind is Incapable of Pleaſure in any remarkable Degree: whether from the too great Preſſure of Calamity; or a Melancholly Cloud ſpreading it ſelf over all: In this Caſe the Patient muſt do as in a Fit of the Head-ach, the Gout, or the like Diſtemper; bear it as Patiently as he can; things will brighten again. And in the mean time he muſt not Indolently ſink under, but Reſolutely bear up againſt it, and endeavour as ſoon as poſſible to get rid of the Miſchief; but by no means muſt he encourage its continuance; nor regard any Reflections he may Then make to his Diſadvantage; as being Probably the Voice of his Diſtemper, not his Reaſon. Thus in time the Evil may be Remedy'd; and a contrary Habit gain'd: Or if this will not do, the Philoſopher, and Divine muſt deliver up the Patient into the

Hands

Hands of the Phyſician, or rather call him in to their Aſſiſtance.

This Deplorable Caſe excepted; and the Mind being Sound, and Vigorous Vaſt Improvements may be made in our Pleaſures, by Endeavouring and Studying to be Pleas'd.

Inſtead of Obſerving what we don't like, and Magnifying That; ſnppoſe we ſhould on the contrary apply our Selves to diſcover the Advantageous Circumſtances in every Moment of our Lives, and fix upon, and profit our Selves of Them as much as poſſible: Would not This be more Commendable; and more for our Intereſt? There are a thouſand inſtances of things which are Inſipid, or even Nauſeous to us, but which might become Pleaſant: and a thouſand, and ten thouſand which ſeem adapted to Pleaſe which we ſuffer to paſs by Unregarded. As Imperfect, and Deſpicable as our Preſent Condition may appear

to

to be to Some Diſcontented People there is not a Glance of the Eye, a Morſel we taſte, or a Breath we draw but is capable of affording us Pleaſure. Every Seaſon of the Year, Every Hour of the Day, Every Circumſtance of Life has Some, Proper, and Peculiar to it. We ſhould like Bees ſuck Sweetneſs out of every Flower, Not only thoſe in fine Gardens, but thoſe which grow Wild in every Common Field; Nay if poſſible from every Weed: Even Pain, and Diſappointment may be the occaſions of admimiſtering ſome Pleaſure, by a Conſciouſneſs of bearing them well, the Improvement of our Philoſophical Strength, and giving a Stronger Guſt to the Pleaſure to be had Elſewhere by the Oppoſition.

If I were to make a Finiſh'd Work from this Sketch (which I verily believe I never ſhall) there is room enough for plentiful Enlargemeuts every

every where, and Here particularly by giving variety of Inſtances, to Illuſtrate, and prove what I have been ſaying; and I believe it very rarely happens, that any One Circumſtance of Life is ſo well conſider'd as it might be with the Deſign of extracting all poſſible Pleaſures from it. However (beſides that of *Connoiſſance* which is my main Buſineſs, and which I ſhall fully proſecute anon) I will not omit One which every body finds the benefit of in ſome meaſure, but which might be improv'd to a Vaſt Degree, and that is the getting a fine Collection of Mental Pictures; what I mean is furniſhing the Mind with Pleaſing Images; whether of things Real, or Imaginary; whether of our own forming, or borrow'd from Others. This is a Collection which every one may have, and which will finely employ every vacant moment of ones time. I will give a Specimen

or

or two of these in the Delicate, and in the Great kind, or to speak more like a *Connoisseur*, in the *Parmeggiano*, and in the *Rafaelle* Taste; and both out of *Milton* who alone is able to supply us abundantly; or as he himself says speaking of the Sun.

*Hither as to their Fountain other Stars*
*Repairing in their Golden Urns draw Light.*

What a Croud of Pleasing Images fill the two following lines? they are the beginning of a Sonnet in his Juvenile Poems.

*O Nightingale that on yon bloomy Spray*
*Warbl'st at Ev'n when all the Woods are still.*

Again, in his *Paradise lost*.

——————————— *In shady Bower*
*More Sacred, and Sequestred, tho' but feign'd,*
Pan, *or* Sylvanus *never slept, nor Nymph,*
*Nor* Faunus *haunted. Here in cool Recess*
*With Flowers, Garlands, and Sweet smelling Herbs,*
*Espoused* Eve *deckt first her nuptial Bed,*
*And Heav'nly Quires the Hymenæan sung,*

*What*

*What day the Genial Angel to our Sire*
*Brought her in naked Beauty more adorn'd,*
*More lovely than* Pandora *whom the Gods*
*Endow'd with all their Gifts.*

The other is as Great as ever enter'd into the heart of Man not supernaturally Inspired, if at least this Poet was not so.

*On heav'nly Ground they stood, and from the Shore*
*They view'd the vast immeasurable Abyss*
*Outragious as a Sea, dark, wasteful, wild,*
*Up from the bottom turn'd by furious Winds,*
*And surging Waves as Mountains to assault*
*Heav'ns highth, and with the Center mix the Pole.*
*Silence, ye troubled Waves, and thou Deep, peace,*
*Said then th' Omnific Word, your Discord end.*
*Nor staid, but on the Wings of Cherubim*
*Uplifted in Paternal Glory rode*
*Far into Chaos, and the World unborn;*
*For Chaos heard his Voice: Him all his Train*
*Follow'd in bright Procession to behold*
*Creation, and the Wonders of his might.*
*Then staid the fervid Wheels, and in his hand*
*He took the Gold n Compasses, prepar'd*
*In God's eternal Store to circumscribe*
*This Universe, and all created things:*
*One Foot he center'd, and the other turn'd*
*Round thro' the vast Profundity obscure,*
*And said thus far extend, thus far thy bounds,*
*This be thy just Circumference, O World.*

I will venture to give one Inſtance more, becauſe 'tis a very Material one, and a Circumſtance that is Univerſal, and which will greatly highthen, and Improve all our Enjoyments; and This is a Senſe of the Divine Preſence. A Man muſt have Groſs Conceptions of God if he imagines he can be ſeen in a Future, Better State in any Corporeal Form: Incorporeally we ſee him Here, his Wiſdom, Goodneſs, Power, and Providence; and this Beatific Viſion brightens More, and More to Pure Minds, and that apply themſelves to the conſideration of it; and Thus 'tis Heaven Here on Earth.

*Yet doubt not but in Valley, and in Plain*
*God is as * here and will be found alike* *Eden
*Preſent, and of his preſence many a Sign*
*Still following thee, ſtill compaſſing thee round*
*With Goodneſs and Paternal Love, his Face*
*Expreſs, and of his Steps the track Divine.*
Milton.

*Thus*

*Thus I in Contemplation sweet enjoy*
*Thy heav'nly Presence, gaze on, and adore*
*Thy infinite Perfections when I walk,*
*Or sit, or on my Bed lie down, discharg'd*
*Of other various, necessary Thoughts:*
*In blest Communion I am still with Thee,*
*Tho' lowly Rev'rent as before my God;*
*But fill'd with Joy, and breathing ceaseless Praise*
*For this Inestimable Gift, bestow'd*
*After long seeking, with a Heart Upright,*
*Yet oft Oppress'd, and oft thro' Gloomy Paths*
*Conducted, Perturbations, Griefs, Doubts, Fears,*
*Innumerable Conflicts, Agonies,*
*Watchings, Laborious Studies, and Disputes.*

This is the Sketch I promis'd, and which I will leave as it is. Happy are they who having been set right at first have nothing to Unlearn; and next to those Happy are they who at length know how to find Pleasure in all that is Innocent, and Good, and Useful to Society: Such Enjoy, and that with Safety, and Honour;

——————————— *no Veil*
*She needed, Virtue-proof, no thought infirm*
*Alter'd her Cheek.* Milton.

If Others Enjoy too, 'tis not to that Degree; and with Hazard, and Infamy. Would to God I could be Instrumental in persuading Gentlemen to exchange those trifling, Unmanly, and Criminal Pleasures to which too many are accustomed, for those of the Other, and Better kind: Would to God I could persuade them to Manage Life well; to get Noble Ideas of the Supreme Being; to apply themselves to the Knowledge, and Improvement of Useful, and Excellent Arts; to impregnate their Minds with Pure, and Beautiful Images, and with the Sayings, and Actions of Men capable of reconciling us to Humane Nature after we have been observing what is commonly done in the World; together with a Self-Consciousness of not having Dishonour'd the Species Themselves.

I have no where said that none but a Philosopher, and a Good Christian

ſtian can take Pleaſure in *Connoiſſance*; but that ſuch a one has a Mind at Eaſe, and moſt apt to receive Virtuous Pleaſure is inconteſtable: 'Tis then a proper Diſpoſition to receive That I am about to recommend: Which juſtifies what I have been doing as to the Attempt, whatever the Performance may be judg'd to be.

That the Pleaſure of *Connoiſſance* is a Virtuous, and a Uſeful one, and ſuch a one therefore as is worthy the Purſuit of a Wiſe, and Good Man appears by what has been ſaid heretofore. Wherein this Pleaſure conſiſts is what I am Now about to ſhew: Which will alſo ſerve as a Specimen of what may be done in other Inſtances, a Vaſt many of which I have obſerv'd are overlook'd and neglected as well as This:

What is Beautiful, and Excellent is naturally adapted to Pleaſe; but All Beauties, and Excellencies are

not

not naturally Seen. Moſt Gentlemen ſee Pictures, and Drawings as the Generality of People ſee the Heavens in a Clear, Starry Night, they perceive a ſort of Beauty there, but ſuch a one as produces no great Pleaſure in the Mind: But when one conſiders the Heavenly Bodies as other Worlds, and that there are an Infinite Number of theſe in the Empire of God, Immenſity; and Worlds which our Eyes aſſiſted by the beſt Glaſſes can never reach, and ſo far remote from the moſt diſtant of what we ſee (which yet are ſo far removed from us that when we conſider it our Minds are fill'd with Aſtoniſhment) that Theſe Viſible ones are as it were our Neighbours, as the Continent of *France* is to *Great Britain*; When one conſiders farther, That as there are Inhabitants on this Continent tho' we ſee them not when we ſee That, 'tis altogether unreaſonable to Imagine that

that thoſe Innumerable Worlds are Uninhabited, and Deſart; there muſt be Beings There, Some perhaps More, Others Leſs Noble, and Excellent than Man: When one Thus views this Vaſt Proſpect, the Mind is Otherwiſe affected than Before, and feels a Delight which Common Notions never can adminiſter. So thoſe who at Preſent cannot comprehend there can be ſuch Pleaſure in a good Picture, or Drawing as *Connoiſſeurs* pretend to find, may Learn to ſee the ſame thing Themſelves, their Eyes being once open'd 'tis like a New Senſe, and New Pleaſures flow in as often as the Objects of that Superinduc'd Sight preſent themſelves, which (to People of Condition Eſpecially) very frequently happens, or may be procur'd, whether Here at Home, or in their Travels Abroad. When a Gentleman has learn'd to ſee the Beauties and Excellencies that are really

really in good Pictures, and Drawings, and which may be learnt by converſing with Such, and applying himſelf to the conſideration of them, he will look upon That with Joy which he Now paſſes over with very little Pleaſure, if not with Indifference: Nay a Sketch, a Scrabble of the Hand of a Great Maſter will be capable of adminiſtering to him a Greater Degree of Pleaſure than thoſe who know it not by Experience will eaſily believe. Beſides the Graceful, and Noble Attitudes, the Beauty of Colours, and forms and the fine Effects of Light, and Shadow, which none ſees as a *Connoiſſeur* does, Such a one enters farther than any other Can into the Beauties of the Invention, Expreſſion, and other Parts of the Work he is conſidering: He ſees Strokes of Art, Contrivances, Expedients, a Delicacy, and Spirit that others ſee not, or very Imperfectly.

He

He ſees what a Force of Mind the great Maſters had to Conceive Ideas; what Judgment to ſee things Beautifully, or to Imagine Beauty from what they ſaw; and what a power their Hands were endued withal in a few Strokes, and with Eaſe to ſhew to Another what themſelves Conceiv'd.

What is it that gives us Pleaſure in Reading a Hiſtory, or Poem, but that the Mind is thereby furniſh'd with Variety of Images? And what diſtinguiſhes Some Authors, and ſets 'em above the Common Level but their knowing how to Raiſe their Subject? The *Trojan*, or *Peloponeſian* Wars would never have been thought of by Us if a *Homer*, or a *Thucydides* had not told the Stories of 'em who knew how to do it ſo as to fill the Mind of their Readers with Great, and Delightful Ideas. He who converſes with the Works of the Beſt Maſters is

always Reading ſuch like Admirable Authors; and his Mind Conſequently proportionally Entertain'd, and Delighted with Fine Hiſtories, Fables, Characters, the Ideas of Magnificent Buildings, Fine Proſpects, &c.

And he ſees theſe things in thoſe different Lights, which the various Manners of Thinking of the ſeveral Maſters ſets them; He ſees 'em as they are repreſented by the Capricious, but Vaſt Genius of *Lionardo da Vinci*; The Fierce, and Gigantick one of *Michel-Angelo*; the Divine, and Polite *Rafaelle*; the Poetical Fancy of *Giulio*; the Angelical Mind of *Correggio*, or *Parmeggianino*; the Haughty Sullen, but Accompliſh'd *Annibale*, the Learned *Agoſtino Caracci*, &c.

A *Connoiſſeur* has this farther Advantage, He not only ſees Beauties in Pictures, and Drawings, which to Common Eyes are Inviſible;

ſible; He Learns by theſe to ſee ſuch in Nature, in the Exquiſite Forms, and Colours, the Fine Effects of Lights, Shadows, and Reflections which in Her is always to be found, and from whence he has a Pleaſure which otherwiſe he could never have had, and which none with Untaught Eyes can Poſſibly diſcern: He has a conſtant Pleaſure of This kind even in the moſt Common things, and the moſt Familiar to us, ſo that what People uſually look upon with the utmoſt Indifference creates great Delight in his Mind. The Nobleſt Works of *Rafaelle*, the moſt Raviſhing Muſick of *Hendell*, the moſt Maſterly Strokes of *Milton*, touch not People without Diſcernment: So the Beauties of the Works of the great Author of Nature are not ſeen but by Enlighten'd Eyes, and to Theſe they appear far otherwiſe than before they were ſo; as we hope to ſee every thing ſtill near-

er to its true Beauty, and Perfection in a Better State, when we ſhall ſee *what our Eyes have not yet ſeen, nor our Hearts Conceiv'd.*

By converſing with the Works of the Beſt Maſters our Imaginations are Impregnated with Great, and Beautiful Images, which preſent themſelves on all occaſions in Reading an Author, or ruminating upon ſome great Action Ancient, or Modern: Every thing is Rais'd, every thing Improv'd from what it would have been otherwiſe. Nay thoſe Lovely Images with which our Minds are thus ſtor'd riſe There continually, and give us Pleaſure With, or Without any particular Application.

What is Rare, and Curious without any Other conſideration we Naturally take Pleaſure in; becauſe as Variable as our Circumſtances are there is ſo much of Repetition in Life that more Variety is ſtill deſirable.

rable. The Works of the Great Masters would Thus recommend themselves to Us, tho' they had not that Transcendent Excellency as they have; They are such as are Rarely seen; They are the Works of a Small number of the Species in one Little Countrey of the World, and in a short space of time. But their Excellency being put into the Scale makes the Rarity of them justly considerable. They are the Works of Men Like whom None are Now to be found, and When there will be God only knows!

*Art, & Guides tout est dans les Champs Elysées.*
La Fontaine.

What the old Poet *Melanthius* says of *Polygnotus* (as he is cited by *Plutarch* in the Life of *Cimon*) may with a little alteration be apply'd to these Men in General; 'Tis thus Already translated.

*This famous Painter at his own expence*
*Gave* Athens *Beauty, and Magnificence;*

*New*

*New Life to all the Heroes did impart;*
*Embelliſh'd all the Temples with his Art:*
*The Splendor of the State reſtor'd again:*
*And ſo he did oblige both Gods, and Men.*

And what ſtill adds to the Rarity of the Excellent Works we are ſpeaking of is, Their Number muſt neceſſarily diminiſh by ſudden Accidents, or the Slow, but Certain Injuries of Time.

Another Pleaſure belonging to *Connoiſſance* is when we find any thing Particular, and Curious: As the Firſt Thoughts of a Maſter for ſome Remarkable Picture. The Original of a Work of a Great Maſter the Copy of which we have already by ſome other Conſiderable Hand. A Drawing of a Picture, or after an Antique very Famous; or which is now loſt; Or when we make ſome New Acquiſition upon Reaſonable terms; Chiefly when we get for Our Selves ſomething we much deſired, but could not hope to be Maſters of: When

we

we make ſome New Diſcovery; Something that Improves our Knowledge in *Connoiſſance*, or Painting, or Otherwiſe; and Abundance of ſuch like Incidents, and which very frequently happens to a Diligent *Connoiſſeur*.

The Pleaſure that ariſes from the Knowledge of Hands is not Like, or Equal to that of the other Parts of the Buſineſs of a *Connoiſſeur*; But neither is That deſtitute of it. When one ſees an Admirable piece of Art 'tis part of the Entertainment to know to whom to attribute it, and then to know his Hiſtory; Whence elſe is the cuſtom of putting the Author's Picture, or Life at the beginning of a Book?

When one is conſidering a Picture, or a Drawing, and at the ſame time thinks This was done by * him who had many extraordinary Endowments of Body, and Mind, but was withal very

* *Leonardo da Vinci.*

very Capricious; who was honour'd in Life, and Death, expiring in the Arms of one of the greateſt Princes of that Age *Francis* I. King of *France*, who Loved him as a Friend. Another is of * him who liv'd a Long, and Happy Life, belov'd of *Charles* V. Emperor; and many others of the firſt Princes of *Europe*. When one has another in his hand, and thinks This was done by † one who ſo excell'd in Three Arts as that any of 'em in that Degree had render'd him worthy of Immortality; And one that moreover durſt contend with his Sovereign (one of the haughtieſt Popes that ever was) upon a Slight offer'd to him, and Extricated himſelf with Honour. Another is the Work of ‡ him who without any one Exteriour Advantage by mere Strength of Genius had the moſt Sublime Imaginations, and executed them accordingly.

* *Titian.*

† *Michelangelo.*

‡ *Corregio.*

ingly yet liv'd, and dy'd Obſcurely. Another we ſhall conſider as the Work of * Him who Reſtor'd Painting when it was almoſt Sunk; of him whoſe Art made Honourable; but neglecting, and deſpiſing Greatneſs with a ſort of Cynical Pride was treated ſuitably to the Figure he gave himſelf; not his Intrinſic Merit; which not having Philoſophy enough to bear it broke his Heart. Another is done by † one who (on the contrary) was a fine Gentleman, and liv'd in great Magnificence, and was much honour'd by his Own, and Foreign Princes; who was a Courtier, a Stateſman, and a Painter; and ſo much All Theſe that when he acted in either Character That ſeem'd to be his Buſineſs, and the Others his Diverſion: I ſay when one Thus reflects, beſides the Pleaſure ariſing from the Beauties, and Excellencies of the Work, the Fine Ideas it gives

* *Annibale Caracci.*

† *Rubens.*

us of Natural things, the Noble way of Thinking one finds in it, and the Pleasing Thoughts it May suggest to us, an Additional Pleasure results from These Reflections.

But Oh the Pleasure! when a *Connoisseur*, and Lover of Art has before him a Picture, or Drawing of which he can say This is the Hand, These the Thoughts of* him who was one of the Politest, Best-Natur'd Gentlemen that ever was; and Belov'd, and Assisted by the Greatest Wits, and the Greatest Men then at *Rome:* Of Him Who liv'd in great Fame, Honour, and Magnificence, and dy'd extremely Lamented; and mist a Cardinal's Hat only by dying a few Months too soon; but was particularly Esteem'd, and Favour'd by two Popes, the only ones who fill'd the Chair of St. *Peter* in His time, and as Great Men as ever sate there since that Apostle, if at least He ever did.

*Rafaelle.

One

One (in ſhort) who could have been a *Lionardo*, a *Michelangelo* a *Titian*, a *Correggio*, a *Parmeggiano*, an *Annibale*, a *Rubens*, or any other when he pleas'd, but none of them could ever have been a *Rafaelle*.

*Such as* Diana *when ſhe ſprightly leads*
*The Dance on cool* Eurota's *Flow'ry Meads;*
*Or when the Goddeſs is delighted more*
*To chaſe the Stag, or Skipping Goat, She o're*
*Huge* Tagetus, *or* Erymanthus *flies,*
*Whilſt Hunter's Muſick Ecchoes in the Skies:*
*A Thouſand Wood-Nymphs evermore are ſeen*
*Surrounding, and Exulting in their Queen,*
*But She diſtinguiſhable is from far,*
*She Taller, and more Lovely does appear,*
Supremely Bright where Ev'ry one is Fair.
*Her Daughter Chaſt* Latona *ſaw, ſhe ſmil'd,*
*And with tranſcendent Joy her Heart was fill'd.*

When we compare the Hands, and Manners of One Maſter with Another, and thoſe of the ſame Man in different times: When we ſee the various Turns of Mind, and Excellencies; and above all when we obſerve what is Well, or Ill in their Works, as it is a Worthy, ſo

tis alſo a very Delightful Exerciſe of our Rational Faculties:

And there is one Circumſtance in it which ought not to be forgotten, and with which I will cloſe this part of my Argument. In Law we are ty'd down to Precedents; in Phyſick 'tis dangerous treading Untrodden Paths; in Divinity, Reaſon tho' flying before the Wind with all her Sails ſpread muſt ſtop if an Article of Faith appears: But in This Study ſhe has her full Courſe; The Mind finds it ſelf intirely at Liberty, and with her Plumes *winnows the buxom Air* (to uſe *Milton*'s Style.)

——————————— *Sometimes*
*She ſcours the Right hand coaſt, ſometimes the Left,*
*Now ſhaves with level wing the Deep, then ſoars*
*Up to the Empyræan tow'ring high.*

This is a Pleaſure which none but Thinking Men can be Senſible of, and Such know it to be one of

the

the Greateſt, and moſt Excellent they can enjoy.

## SECT. IV.

I fancy an Author, and a Reader are as two People travelling together; if the Book be in Manuſcript, the Writer takes the Other into his Own Calaſh; if it be Printed 'tis a Common *Voiture*. We have thus been in company longer than I expected, but are now entering upon the laſt Day's journey. How my Fellow Traveller is affected I know not, but I confeſs I am pleaſed I am ſo near Home.

'Twas formerly a *trite* ſaying among the *Florentines* (and may be ſo ſtill for ought I know) *Coſa fatta, Capo hà; a thing done has a Head*; that is, 'till then it has no Life, the Main circumſtance is wanting, 'tis good for little. I am always glad when I clap on the Head

Head to any thing I undertake, because then That Affair is brought to the Perfection I can give it; 'tis Something: and then moreover I am at liberty for a New Enterprize. When I am got to the end of the Present Work (and I am now come to the Last General Division of it) I shall have the satisfaction of having done what I could for my Own Improvement; for he that endeavours to give Light to Another in any matter strikes up some in his Own mind, which probably would never otherwise have kindled there; and I shall enjoy a Consciousness of having try'd to be as Useful to the Publick as my Circumstances would enable me to be: I saw something of this kind was wanting, and did not perceive that 'twas very likely any one else would take the trouble of it. I have therefore offer'd my Present Thoughts on This New Subject, and in as good a Method as

I could contrive. I am too Senſible of the Fallibility of Humane Underſtanding, and of my Own in particular to be too well Aſſured that I am Right Throughout: and ſhall be glad to be better Inform'd if it appears that I am miſtaken in any thing Material: And I have ſome Pretence to ſuch a Favour having ſo Freely communicated thoſe Lights I believ'd I had acquired, and that with no ſmall Labour, and Application, in a Matter which I conceiv'd might be of Uſe to the World. To be Miſtaken is a Sin of Infirmity which I pretend not to be exempt from: To perſiſt in the Profeſſion of an Error after Conviction is the Deadly Sin, and which I hope I never ſhall commit.

We will Now go on; and ſee what Advantages *Connoiſſance* brings along with it.

When I was repreſenting the Benefits that might accrue to the Publick

lick by means of the Art of Painting, and *Connoiſſance* I prov'd it had a Natural tendency to Reform our Manners, Refine our Pleaſures, and Increaſe our Wealth, Power, and Reputation. All theſe Advantages every Particular *Connoiſſeur* will have if Prudence accompanies that Character. As to the two former no queſtion can be made concerning Them: Nor of the two Latter, ſuppoſing we have thoſe other, and that which alone remains to be conſider'd, the Improvement of our Fortunes. Now tho' 'tis true a Man may employ ſo much Money This way, and in Such a Manner as may not be proportionable to his Circumſtances, nor Proper whatever Thoſe are; Yet if (as I ſaid) Prudence is mix'd with *Connoiſſance* not only This Inconvenience will be avoided, but the contrary Advantage obtain'd; for Money may be as well laid out This way

way as in any Other Purchaſe whatſoever, 'twill be as Improveable an Eſtate. There is moreover Another Conſideration on this head, and that is; The Pleaſure of *Connoiſſance* will probably come in inſtead of Others not only leſs Virtuous, but more Expenſive.

I promis'd when I enter'd upon this Argument that I would treat it not as an Advocate, or an Orator, but as a Strict Reaſoner; and have no where Deviated from this Rule that I know of: That I have not done ſo here when I ſaid that *Connoiſſance* had a Natural tendency to promote our Intereſt, Power, Reputation, Politeneſs, and even our Virtue, I refer you to what I have ſaid when I aſſerted that the Publick might reap all theſe Advantages by the ſame Means; and Elſewhere in this Diſcourſe. But as I would not Exaggerate any thing, neither muſt I forbear to do Right

to the Cauſe I have undertaken, which I ſhould not have done if I had Slightly paſs'd over this Important Article, and had not taken care to give it theſe *Strong Touches* ſo as to make it Conſpicuous, that it may have a due effect upon the Mind of the Reader.

As my Diſcourſe is addreſs'd to Gentlemen in General I am not to inſiſt upon thoſe Advantages which are Peculiar to Painters, and Sculptors, and ſuch other Artiſts as have relation to Theſe; Which Advantages are very conſiderable; not ſo much from the Knowledge of Hands, and how to diſtinguiſh Copies from Originals; (tho' that is Something) but to know accurately to diſcover the Beauties, and Defects of a Picture, or Drawing they muſt readily acknowledge will not a little contribute to their own Improvement in their Art: This however not being proper to be inſiſted on

on Here I prosecute it no farther; but leave it to be seriously considered by those Concern'd.

To be a *Connoisseur* is to have an Accomplishment which tho''tis not Yet reckon'd amongst those Absolutely necessary to a Gentleman; he that possesses it is always Respected, and Esteem'd upon that Account.

And if it be consider'd what Qualifications a good *Connoisseur* must necessarily have it will be found it cannot be otherwise. What Beautiful Ideas! Clearly Conceiv'd, Strongly Retain'd, and Artfully Manag'd! What a Solid, and Unbiass'd Judgment! What a Fund of Historical, Poetical, and Theological Science must He have; and cannot fail by perpetually conversing with Good Pictures, and Drawings always to Improve, and Increase! I will not go on to multiply particulars: He that has These in any Tolerable

Degree will be allow'd to have an Accompliſhment which all Gentlemen Ought to have; and will be Eſteem'd accordingly.

When the *Roman* Power was broken, and diſſipated; and Arts, Empire, and Common Honeſty were ſucceeded by Ignorance, Superſtition, and Prieſt-Craft, the Diſhonour of Humane Nature was Compleated; for 'twas Begun long before in *Greece*, and *Aſia*. In theſe Miſerable times, and for Ages afterwards, God knows there was no *Connoiſſeurs!* to Write, and Read was Then an Accompliſhment for a Prince to value himſelf upon. As the Species began to Recover themſelves, and to gain more Strength, Literature, and Painting alſo lifted up their heads; but however not Equally; That Degree of Vigour that ſerv'd to produce a *Dante* in Writing, could riſe no higher than a *Giotto* in Painting.

Arts

Arts went on in this proportion 'till the Happy Age of *Rafaelle*, which was productive of ſeveral very great Men in All kinds; and Theſe parts of the World began to be Re-civiliz'd.

Our own Countrey

*An Old, and Haughty Nation, Proud in Arms*
Milton.

Shook off its *Gothick* Ruſt, and began early to Imitate its Neighbours inPoliteneſs; in which it has Already (for this Revolution was but about 200 Years ago) Equall'd, if not gone Beyond the reſt in a great many Inſtances: If we go on the time will come when it ſhall be as diſhonourable for a Gentleman not to be a *Connoiſſeur*, as Now 'tis not to be Able to read any other than his Own Language; or not to ſee the Beauties of a Good Author.

Painting is but another Sort of Writing, but like the Hieroglyphicks anci-

anciently 'tis a Character not for the Vulgar: To read it, is not only to know that 'tis such a Story, or such a Man, but to see the Beauties of the Thought, and Pencil; of the Colouring, and Composition; the Expression, Grace, and Greatness that is to be found in it: and not to be able to do This is a Sort of Illiterature, and Unpoliteness.

And accordingly in Conversation (when as it frequently does) it turns upon Painting, a Gentleman that is a *Connoisseur* is distinguish'd, as one that has Wit, and Learning is; That being the Subject of Discourse.

On the contrary, Not to be a *Connoisseur* on such occasions either Silences a Gentleman, and Hurts his Character; Or he makes a much Worse Figure in pretending to be what he is Not to those who see his Ignorance. *See you not* (said *Apelles* to *Megabyses* Priest of *Diana*)

*na) that the Boys that grind my Colours, who whilſt you are Silent look upon you with Reſpect becauſe of the Gold, and Purple of your Garments, no ſooner hear you Talk of what you Underſtand Not but they Laugh at you.*

Thoſe who are *Connoiſſeurs* have this farther Advantage; They will have no occaſion to Ask, or Rely upon the Judgment of Others; They can Judge for Themſelves.

Thoſe who ARE *Connoiſſeurs:* I repeat it becauſe there are ſome who fancy they are ſo, and are Thought to be ſo by others, who nevertheleſs have no better Pretence to that Character than a Superſtitious Bigot, or a Hypocrite has to true Piety. 'Tis an Obſervation (as I remember) of my Lord *Bacon*, tho' 'tis no matter Who has ſaid it, if it be True, that *a Little Philoſophy makes a Man an Atheiſt; a Great deal a good Chriſtian:* So a Little *Connoiſſance* ſets a Man at a Greater,

er diſtance from the Advantages of a true *Connoiſſeur* than if he had None; if by his too good Opinion of his Own Abilities, or the Prejudices of his Friends, or Flattery of his Dependents he is perſuaded to ſtop There, imagining That Little is All. For ſuch a one not only is very apt to make himſelf the Subject of Ridicule to the Knowing, whatever he may appear to the Ignorant; but beſides he lies open to Thoſe whoſe Buſineſs it is to Find out, and Profit themſelves of ſuch Self-Sufficient, Abortive *Connoiſſeurs*; who will be ſure to believe themſelves a Match for Them who are their Superiours in this Caſe; and conſequently be Over-power'd by them; whereas one that has no Opinion at all of his own Strength will keep himſelf out of Danger. Gentlemen muſt take care therefore that they don't ſuppoſe themſelves to be *Connoiſſeurs* too Soon, and without

without Principles, and Experience; Eſpecially if they undertake to Collect; and pique themſelves of Hands, and Originals. Tho' if I may have the Honour to Adviſe in This Caſe they ſhould begin with no other View than to have the Beſt things; the reſt will fall in in Time, and with Obſervation, and Care if they reſolve to be Compleat *Connoiſſeurs* in all Reſpects.

At our firſt coming into the World we are but in a low Degree even of Animal Life, growing up however to a more Perfect one; and in a ſort of Probationary State towards Rational Being; as when we arrive to That we are (as our Holy Religion teaches us) Candidates for a Glorious Immortality.

With Time our Strength increaſes naturally, and we become more Conſiderable Animals; and by Obſervation, and Inſtruction every one acquires a certain Share of Art, and

Science, partly Insensibly, and partly by direct Application; in proportion to which we are advanc'd in the Rational State.

*To how Minute an Origin we owe*
*Young* Ammon, Cæsar, *and the great* Nassau!
Garth.

Homer, *and* Milton *Once were not Divine,*
*The hand of* Rafaelle *could not draw a Line,*
*And* Lock, *and* Newton *Once had Thoughts like Mine.*

But to what height soever 'tis possible for Humane Nature to arrive, and howsoever Extensive their Capacity may be, Every Individual is a sort of *Centaur*, a mixt Creature; in some respects a Rational Being, in Others a mere Animal; like the Whymsical Picture *Vasari* speaks of at the end of the Life of *Taddeo Zuccaro*, and which he says was then in the Collection of the Cardinal *de Monte*; in Some Views you might see the Portrait of *Hen.* 2. of *France*; In Others the same Face, but Revers'd,

vers'd, and in Others a Moon, and an Anagramatical Copy of Verſes. Every Man Thus may be conſider'd in Various Lights; In One, where he has ſprung out the fartheſt length from the Animal, into the Rational State; in Another, where he has made leſs Advances; and Some where he remains juſt where he was in his Infancy.

For we have not Abilities of Body, and Mind, nor Time ſufficient allotted to any one of us to make any Conſiderable Progreſs in Many Paths, and by much the greater number ſtop ſhort without being Excellent in any one Art, or Science how Mean ſoever it be.

Upon this Account it is that we are Excus'd if in Many Inſtances we are Intirely Ignorant; 'tis no Reflection upon us if we are mere Animals in Some Views, and depend upon Other people; who alſo are

Low Creatures in Some reſpects, but Noble Beings in regard to ſuch Attainments in which We are Defective; Herein They are our Superiours, our Guides, our Lords; They are Rational Beings, and We not, or but in an Inferiour degree. Thus we are All dependent upon each other to ſupply our Single Imperfection: But this is no otherwiſe an Excuſe than from the Neceſſity of Things; For 'tis Unworthy a Rational Being to retain any of the Brute which he can poſſibly diveſt himſelf of.

As 'tis Diſhonourable, So 'tis Inconvenient to be in a State of Dependence, and Pupillage: Our Condition approaches towards Perfection in proportion as we have the Neceſſaries, and Ornaments of Life within our Selves, and need not to have recourſe to Foreign Aſſiſtance; which cannot be had without parting

ing with ſomething of our Own judg'd to be Equivalent: Beſides, Another Man will rarely apply himſelf ſo diligently to My Concerns as to his Own, Nor can I be Aſſured of his Integrity in Any Caſe; In Some there is great reaſon to Suſpect it; and in Some Others 'tis even Unreaſonable to expect Any Man will open himſelf entirely to me.

'Tis true a Gentleman may be in ſuch Circumſtances as permit him not (conſiſtent with the Character of a Wiſe Man) to apply himſelf to become a very good *Connoiſſeur:* 'Tis not to ſuch as Theſe, but to Thoſe many who have Leiſure, and Opportunity, I have been taking the liberty humbly to recommend That Study: Such as Theſe however may think fit to Collect Pictures, or Drawings; Theſe things have their Uſes, and Beauties even to thoſe who ſee them but Superficially, and Theſe Circum-

Circumſtances may juſtifie ſuch a one in Submitting to the Direction, and Advice of Another upon the Beſt Terms, and with as much Prudence as he can; as in Law, Phyſick, or any Other Caſe: But it muſt be Own'd, That 'tis Better, 'tis more for Our Honour, and Intereſt if as in all Other Caſes, ſo in This we are Sufficiently Qualified to Judge for Our Selves.

'Tis the Glory of the Proteſtant Church; and eſpecially of the Church of *England*, as being Indubitably the Head of the Reformed Churches; and ſo upon That Acccount, as well as the Purity, and Excellency of its Doctrines, and the Piety, and Learning of its Clergy (ſo far as I am able to judge) the Beſt National Church in the World: I ſay 'tis the Glory of the Reformation that thereby Men are ſet at liberty to judge for Themſelves

ſelves: We are Thus a Body of Free-Men; not the Major part in Subjection to the reſt. Here we are all *Connoiſſeurs* as we are Proteſtants; tho' (as it muſt needs happen) Some are Abler *Connoiſſeurs* than Others. And we have abundantly experienc'd the Advantages of This ſince we have Thus reſum'd our Natural Rights as Rational Creatures. May the like Reformation be made, in a matter of much leſs Importance indeed, but conſiderable enough to juſtifie my Wiſhes, and Endeavours; I mean in relation to *Connoiſſance*: May every one of us in This Caſe alſo be able to judge for our Selves, without Implicitly, and Tamely reſigning our Underſtandings to thoſe who Are Naturally our Equals, and the Advantages will be proportionable.

A Man that thinks Boldly, Freely, and Throughly; that ſtands upon

on his Own Legs, and ſees with his Own Eyes, has a Firmneſs, and Serenity of Mind which he that is Dependent upon Others has Not, or Cannot Reaſonably have. Nor is he ſo liable to be Impoſed upon: Whereas Others are ſubject to be driven about by the Breath of Men, which is always blowing Strongly from Every Point of the Compaſs.

If any one tells a true *Connoiſſeur* that ſuch a Picture or Drawing of His is a Copy; or not ſo Good; or of ſo Good a Hand as He judges it to be: Or if Some ſay One thing, and ſome Another; tho' in times paſt This might have given him much Uneaſineſs: Now, if he ſees the Inconteſtable Marks of an Original; the Unqueſtionable Characteriſticks of the Hand; and judges of its Goodneſs upon Principles which he ſees to be ſuch as may be rely'd on; What is ſaid to the contrary diſturbs not

not Him. So if a Drawing, or Picture be offered him as being of the Hand of the Divine *Rafaelle*; if he is told there is Undoubted, or Infallible Tradition for its having been in the *Arundell* Collection; and bought by my Lord in *Italy*; but not 'till he had had it conſider'd by the Beſt Judges there; and even Examin'd in the Academy of Painters at *Rome*, in which there might probably have been Some at That time old enough to have ſeen Thoſe that had ſeen *Rafaelle*; Or as an *Italian* Writer in the Hyperbolical Style of that Nation ſays *had ſeen the Lord.* Yet if This Judicious *Connoiſſeur* ſees in it no Fine Thought, no Juſt, nor Strong Expreſſion, no Truth of Drawing, no Good Compoſition, Colouring, or Handling; in ſhort neither Grace, nor Greatneſs; but that on the contrary 'tis Evidently

the Work of ſome Bungler, the Confident Pretences concerning it impoſe not on Him; He knows it Is not, it Cannot poſſibly be of *Rafaelle*.

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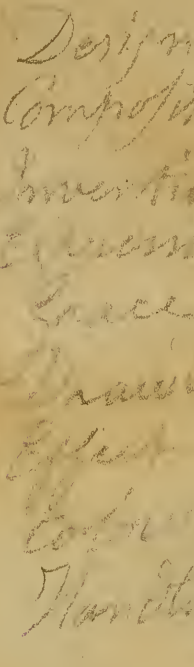

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